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VIOLIN TALKS

BY

EDITH LYNWOOD WINN

A BOOK FOR TEACHERS AND STUDENTS

CONTAINING SUGGESTIONS FOR TEACHERS OF CHILDREN, ANALYSES OF
IMPORTANT TEACHING WORKS, PRACTICAL INFORMATION CONCERNING
TECHNIC, BOWING, INTONATION AND OTHER SUBJECTS RELATED TO
VIOLIN STUDY, AND A SHORT TREATISE ON THE JOACHIM AND
SEVCÍK SCHOOLS OF VIOLIN PLAYING

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PREFACE

THE author has one chief object in presenting this little work to the public. Having been for many years a teacher of the violin in private schools and colleges, she realizes that there are many teachers and students, removed from the "musical atmosphere" of our larger cities, who desire to grow in the understanding of what constitutes true violin art. The book is not exhaustive. It aims to give inspiration to those who seek knowledge and who are deprived of an opportunity for regular systematic study. Again, the author desires to call attention to suitable works for teachers, and to awaken students to investigate the most important principles and theories of violin study. While she is an exponent of the Joachim School of Bowing, she does not espouse this cause to the detriment of other systems, holding still in high esteem the work of her earlier teachers, Julius Eichberg, well schooled by Leonard; and Bernhard Listemann, of Chicago.

Too little stress may have been laid upon ensemble work. The first ladies' stringed quartet in America was composed of *four violinists*. Teachers may consult the violin quartets of C. Fischer and, in localities where there are no 'cellists and viola players, substitute these beautiful quartets, among which Dont and Dancla occupy an important place.

Children's work in America has been as yet an experiment and is not based on psychological and pedagogical training such as teachers in the public schools are obliged to receive before they are entrusted with the education of the young. The theory that "any teacher is good enough for a beginner" is fast becoming null and void. There must be teachers *trained* for children's work. They must *love* this preparatory work. They must be willing to serve art from the beginning of child training. Such teachers

are *born* and not *made*, and yet their preparation for teaching must be broad. They must know violin literature; they must love children and be able to meet the child on his own plane; they must be unselfish, consecrated, thorough. Above all, they must be able to produce a beautiful tone,—the first model which a child hears.

The author has aimed to help her fellow-teachers and students. In this she begs to thank the Hatch Music Company and the Oliver Ditson Company for their courtesy in allowing a reprint of certain articles which originally appeared in the *Musician*, especially those pertaining to the systems of Joachim and Sevcik.

Lastly, may she not add a word with reference to children's concerts? Mr. Henschel was the first to formulate a plan for concerts for young people in London. He made the mistake of playing entire symphonies instead of detached movements of symphonies. The concerts were too lengthy for the young and on somewhat too severe lines. We look forward to children's concerts, especially in our large cities, in which the most beautiful of the old minuets, gavottes, and other dance forms, shall be played; also when some of Mendelssohn's Songs without Words and Schubert's unparalleled melodies may be heard.

The education of the child violinist must be aided by a constant musical atmosphere in the home, in the concert hall, in the school—everywhere let the child *live, breathe, and express the highest musical sentiments.*

TRINITY COURT, BOSTON.

Jan. 30, 1905.

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DEDICATED TO
MISS LILLIAN SHATTUCK
WHOSE STANDARDS OF LIFE AND ART HAVE WON
THE RESPECT AND ADMIRATION OF
THE AUTHOR

VIOLIN TALKS.

THE CHILD VIOLINIST.

THE FIRST LESSONS.

THE first violin lessons are important indeed to the pupil, but it is the exceptional teacher who understands children's needs. One must have an abundance of patience, and willingness to wait for results, which come very slowly with the child of six or seven years.

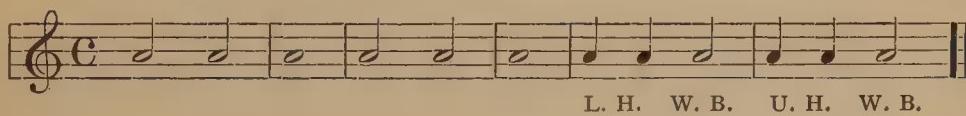
The teacher should first become acquainted with the child. A talk about the violin, or a short story about some great violinist, will fix the child's attention.* I usually give to each child, at the first lesson, a picture of some violinist. Often it is the little Lulli playing among the pans and kettles in the royal kitchen of Louis XIV. Sometimes it is the little seven-year-old Joachim, with his curls and wide white collar.*

At the first lesson we learn to hold the bow and to count four very slowly, as we make the "A bird" sing. He will not sing well unless the bow is drawn very straight, and he "squeaks" if you press the first finger too heavily upon the bow-stick.

At the second or third lesson we learn to draw the bow from the middle to the point, keeping the upper arm quiet; then we play in the lower half of the bow. The fourth finger must not leave the bow-stick. This is our first exercise:



The next exercise is as follows:



We also learn to count time. A whole note is an eagle, a half note is a robin, and a quarter note is a blackbird who sings while we count *one*.

Then we learn to hold the bow vertically in our hand, with fingers in

* See Rowland's *Masters of Music, Celebrated Violinists*, by Ehrlich.

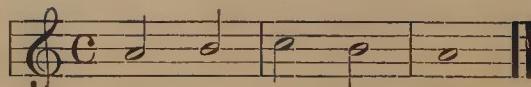
correct position, while we count four; the thumb must be bent, the middle and ring fingers being opposite the thumb. This is called the "balancing exercise." When the child has learned the bowings referred to, he goes home with a little verse. I sometimes vary this verse:

Do you see my pretty A?
He sings sweetly all the day.
One, two, three, four, with my bow
Very straight and very slow.

At the second lesson we review the work of the first. The child should come to the teacher two or three times a week for a brief lesson, while someone at home should superintend the child's practice each day. At the second lesson we may talk about soldiers whom we have seen, and tell the pupil how the officer says "Position!" to his soldiers, and how every man at once stands erect and firm. The feet must be in place, the violin must be correctly held, the little hand must place itself on the neck easily and correctly. Now we have four soldiers on the left hand. The thumb is an officer. When he says "move," each soldier does as he bids. The thumb must be opposite the second finger, a little in advance of the first finger. Then we learn how to place the fingers on the A string. We call the soldiers by name, and the fingers fall into place. We do not use the bow. "B, C, D," we say, and then the fingers fall suddenly and strongly. When C falls, B remains in position. When D falls, both B and C remain in position. Then we call D off, then C, and then B, but the soldiers must be bent over the string A ready for a second call. If they move away from A, or if they grow tired and try to double themselves under the violin, they are not good soldiers, and they must be corrected. Then we call the soldiers quickly, in order and out of order. After that we may rest. In a few moments we place the bow upon the string and play this exercise:



I prefer to call the notes by numbers rather than by letters. The next exercise is



We vary the exercises so much that the pupil usually learns the use of the fourth finger at the fourth or fifth lesson. This finger is a bright

little bird which loves to sing, but which finds it hard to get into place. The fourth finger should move in the same plane as that of the third. All the fingers should be arched, and no finger should move from its place until necessary. The palm of the hand may be brought toward the neck of the violin to allow the fingers to be perfectly relaxed. The wrist should never move away from the violin, thus forcing the fourth finger to stretch unnaturally into place.

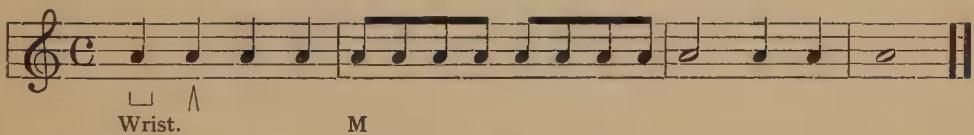
The child should from the first be taught to *listen*. Perfect intonation is possible, even with young pupils. Now we vary our exercises thus :



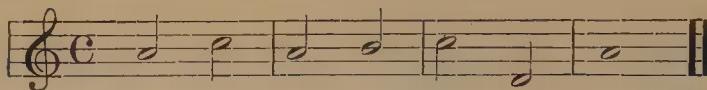
Simultaneously with these exercises comes the teaching of legato bowing :



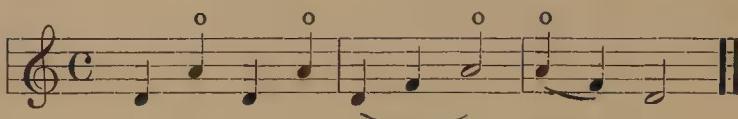
The teacher may write the exercises, using two, three and four notes to one bow. The whole bow, upper and lower half, may be used. After the child has obtained a fair forearm stroke, he should be taught the wrist stroke. Begin in the middle of the bow with relaxed fingers and wrist. The latter moves freely on its axis. The former do not move from their positions on the bow-stick. Do not detach the notes.



The clever teacher will now teach the child a little melody on the A string ; while it may not be long it must be within the child's capacity. It is now time for us to pass from the A to the D string. Some children do this after the tenth lesson. So much depends upon the child's age and receptivity that it is not possible to state definitely when the teacher should pass from the A to the D string. The exercises for the D string are practically the same. Then we combine the two strings.



The arm should not move behind the plane of the shoulder. The arm is raised to meet the plane of the new string. The bow should remain parallel with the bridge. The "rocking-stroke" teaches the use of the wrist.



The child has been playing in the key of C during this time. After a good drill on the D string let him take the G string. I usually take E last, because the child's elbow is now well under his violin and his arm is not too close to his body. The first finger now needs special training for the sharp bend. This finger rests against the neck of the violin at the "crease" where finger and hand meet.

I usually write the child's exercises during the first six months of work. No Method Book can be absolutely relied upon to meet individual needs. Progress is of necessity slow, but I am disposed to think that the drudgery of violin art should come before the fifteenth year. In America we begin too late. Why not train the child at five or six years of age? His mind is very receptive, and his little hands are ready to be taught. He should grow up with music, if he ever expects to become a musician. *Above all, let the child learn early to sing.*

TEACHING WORKS.

The questions of advancement, hours of practice, and choice of a teacher are indeed grave ones. The best teacher in the world is none too good for a talented child. Many parents send their children to cheap teachers until they have learned the rudiments. This is a mistake.

Works for little children should be melodious, rhythmical, and devoid of technical difficulties. The tempo should not be rapid. The child's development depends mainly upon the teacher's knowledge of his needs and upon the wise choice of teaching material.

A composer may not be great and yet he may write exceedingly well for children. Even Tschaikowsky was not above writing the "Ballet of the Sleeping Beauty," and Rimsky Korsakoff has written variations upon the familiar theme "Chop Sticks."

I would suggest the following works for children:

The Harvest of Flowers. Weiss.

(Contains old German folk-songs.)

Hofmann, op. 25, Book I.

Wohlfahrt, op. 38, op. 54.

Lambert School of First Position.* Only keys of C, D, G, F, to be taught to the child. Many exercises in each key. Teaching of Intervals.

Musical Reflections by Schroeder (a book of little melodies).

Saenger's School of Melody, Part I.

Tours, Thirty Melodies.

Beazley's Six Pieces for Juvenile Players.

Prima Vista Album. Carl Hofmann.

Twelve Compositions, Hans Sitt, op. 26.

Six Melodious Little Pieces. Rosenbecker.

(Excellent for study of intervals.)

Twenty Easy Pieces. Dancla, op. 123.

Just as soon as violin pupils are ready for ensemble work, we give them the duos of Wohlfahrt, Pleyel, Mazas and Gebauer; the trios of Dancla, op. 99 (1-2); the

Fritsche Album of four part. Violin Playing.

Beazley, Eighteen Original Melodies.

Behr, Easy Dances, op. 451.

Missa, Little Concerts.

Dancla, op. 126.

Bohm, Miniatures, op. 187.

Spiess, op. 45. Six Easy Pieces.

Wohlfahrt, op. 45.

LENGTH OF LESSONS.

Lessons should not exceed twenty minutes in length, two or three times each week. The child should very rarely play by himself, at first. Later, he may be given individual work. At the lesson the teacher should sometimes play with the pupil and sometimes listen to his work. Many teachers play too much with pupils. At first, the teacher should play the same notes as the pupil. Later, two-part exercises may be used.

* A supplementary work.

HABITS OF THE PUPIL.

The child should learn to take care of his violin and bow. The latter frequently becomes soiled at the nut. It should be washed with soap, water and weak ammonia. As soon as the bow needs repairing, it should be given to the teacher, who will take it to a good repairer. The pupil should learn to remove the rosin from the violin and strings. When the strings are clogged with too much rosin, rub the tip of the bow lightly up and down upon each string, about an inch from the bridge.

The child should be prompt at lessons. If possible, he should attend the lessons of other pupils occasionally. He learns much by imitation. He should come to the lesson with his music, his strings, rosin, etc. He should not be permitted to hold his violin and bow incorrectly even for an instant. Every scale and exercise should be played *in position*. If correct habits are formed in childhood, the drudgery of violin work in later years will be lessened. The habit of sliding to notes should be corrected at once. Faults of pitch should be corrected by singing the tone and then playing it again and again. *Pitch, tone, bowing*; these are of utmost importance.

THE RELATION OF TEACHER AND PUPIL.

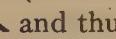
The teacher should possess a winning personality. The child should be obedient, respectful, prompt, and willing. The German child always comes to his teacher with a "good morning" and a hand-shake, but he stands somewhat in awe of his master. Teacher and pupil can be sympathetic without seriously interfering with the dignity of their relation. The nervous and high-strung child suffers under severe teaching.

Quite recently I heard a recital given by two ladies—a 'cellist and a violinist—and their pupils. The class played with perfect self-possession. I have never seen such joy and willingness combined with perfect poise. "What is the secret of this excellent performance?" I asked of a teacher. She replied, "The secret is that in each case the student feels absolute confidence in the teacher, and the teacher *believes* in the pupil. If the teacher has said that the piece is ready for public performance the pupil never feels any fear. Then you observe that these teachers are perfectly calm. You have seen it in their teaching and in their studio work. This has much to do with their success. With all their training *poise* is the remarkable thing in their work—poise and system. They obtain results by firmness, gentleness, hard work and absolute sincerity."

STUDIO EXPERIENCES.

In these days, when pupils learn something about music in the public schools, it is sometimes difficult for the teacher to ascertain just how far the pupil has progressed musically. Frequently children of six and seven years know the value of notes, time, etc., before they come to me.

The other day a child of six came to me with a tiny violin. I first tested her ear and found that she knew A when she heard it. I played B, C, E, and other notes, in an adjoining room, occasionally striking A again. The child made no mistake in recognizing her A. Then she closed her eyes and went to the piano and found A readily. After this I taught her to hold her bow with the thumb bent and the second and third fingers opposite the thumb and around the stick. Her fourth finger rested against rather than on the top of the stick, as her fingers are very short. We then tried to balance the bow, with the hand in correct position. The following exercise was used :

1. Hold the bow up straight (vertically).
2. Let the bow lie down (horizontally).
3. Hold the bow thus  and thus .
4. Hold the bow up straight and count ten very slowly.

At the next lesson the child learned to draw the bow on the A string. The previous exercises were reviewed and the child repeated a little story about the child Camilla Urso, which I had told her at the first lesson.

Lessons 2, 3 and 4 were upon the A string. We learned to draw a whole bow and a half bow on open A. During this time, for the child was very receptive, she learned that the knuckles of the right hand should be parallel with the bow-stick, and that the hand should not lean toward the stick. The first finger rests above the first joint. The left thumb must be bent. The first finger must not press upon the stick. The fourth finger remains on the stick. The second and third fingers must *lie down* on the stick. They should not move from their positions. The hair should touch the strings on the edge away from the bridge. The bow should be parallel with the bridge.

The wrist should bend upward when at the heel, but in passing to the point, the wrist must not be higher than the knuckles. The wrist must not be bent in when playing at the point.

NOTE. — I simplified these principles for the child. She did not leave the open A string until she could draw the bow straight, produce a smooth tone, hold her hand correctly, and keep the violin in position. She also learned to stand with her weight on the left foot. From the first the left hand had to be in correct position, although she did not play any note but A.

Recently I was obliged to teach a child of six the meaning of the word *parallel*. The bow was being drawn carelessly, the tiny arm was being drawn back of the plane of the shoulder, and the tones of the A string were very nerve-wearing. There was no help for it—the child had to learn to draw the bow parallel with the bridge. I placed her before the mirror and allowed her to stand with the bow arm toward the mirror, in such a way that she could just see the edge of her bridge. She saw that she was drawing a very "naughty bow." I then put two bows on the table and called them a railroad track. On the track I placed a toy bird "that sings just like A." The bird was to travel to *music town*, represented by a tiny violin cut out of pasteboard, which rested on the point of the bows. The bird started on its way, but before it had traveled very far a wicked person (myself) drew the bows far apart at the heel. The bird fell between the bows, and because she was "off the track" she could go no further. The child was much excited by this illustration, and when asked why the bird failed to get to *music town*, she said, "Because the bows didn't stay beside each other all the way."

Then I told her that she would never come to *music town* if her bridge and her bow did not move side by side. "But," she said, "the bridge does not move."

I had to be equal to the occasion, and so I said, "No, the bridge is contented to let the bow carry the sweet message to *music town*." Then I made a picture of a bridge and a bow side by side, and said, "This is the good bridge and the good bow, and when the bow travels thus ||^{Bow} it is *parallel* with the bridge and the bird sings sweetly; but when it travels thus | /^{Bow} no one wishes to listen, the bird sings so badly." Then we walked across the room side by side, and the child said that we were walking *parallel* with each other.

I frequently teach verses to children. Here is a verse which a careless child learned.

My bow is very naughty,
And my A string's very bad.
What's the matter? Teacher tells me
That I make her very sad.
Little bow straight must go
Parallel with bridge to-day,
Little fingers quiet lie
On the bow-stick while I play.

At the end of three weeks the child was excused from rendering this bit of verse, and "good" was written in the lesson book.

One little child had been badly taught. When he came to me I found it necessary to change his bowing and give him some scales to play.



- 1—Whole bow.
- 2—Upper half.
- 3—Lower half.
- 4—Middle-wrist.
- 5—Heel-wrist.

His bow was a full-sized one and he was only eight years of age. His tone was rough and uneven. He was a clever little boy with considerable talent. In an incredibly short time he had overcome his difficulties, and his tone became smooth and beautiful. He practiced constantly before the mirror, using a half-sized bow.

SUMMER LESSONS.

One parent says, "My child works better during the summer when he is not at school, and I think that a reasonable amount of practice is good for him."

Another says, "My child must be kept off the streets during the summer. Music study makes him less susceptible to outside influences which might be harmful. The boy practices two hours daily."

Another child wishes to enter a small orchestra. He therefore studies hard during the summer. An older pupil has the promise of a trip to Europe if she devotes the summer to practice.

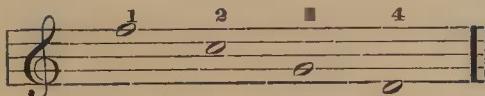
In general, if a pupil has worked hard for eight or nine months without interruption, he should have a vacation during the summer, and he will begin with more freshness and vigor in the fall. Sometimes a fine city teacher comes to a country town during the summer. In that case it affords an opportunity for the child to study under good instruction.

Both teacher and pupil need a summer vacation. Summer schools are for those who have not the opportunity for study during the winter.

Parents and teachers should decide what will be most advantageous to the child.

THE CORRECT POSITION OF THE LEFT HAND.

Several writers claim that the following exercise should be played by the pupil in order to insure a correct position of fingers and elbow.



The illustration has been taken from Carl Courvoisier's *Violin Technics*. The author did not intend that the exercise should be *played*. It is simply a guide for advanced pupils who should place the fingers simultaneously upon the four strings in order to obtain a correct position. The exercise should not even be taught in this way to the child, for he begins with the A string alone. After he has studied the four strings, he may relax his muscles and assume the position indicated on each string to enforce rules already suggested.

THE FOURTH FINGER.

From the first the child should be taught to use the fourth finger when necessary. If the violin is the right size,—and it always should be,—and the hand be relaxed, the palm bending inward, the fourth finger will soon fall into place naturally. I would suggest a few exercises for the development of this finger :

(1)

(2)

(3)

I vary the bowings of these exercises. Another useful exercise is :

(4)

The exercises given above may be used for finger or bowing exercises, as well as for the development of the fourth finger. The teacher should watch the pupil's tone and fingering. Fingers must not leave the strings until necessary. They should also fall with force and accuracy.

(5)

or 

If the pupil has now learned to place his fingers firmly and in correct pitch upon the strings, it might be well to teach the wrist stroke, but the forearm stroke must be very well performed before this exercise is given. Many children practice the wrist stroke without the bow. We then play it at the middle, point, and heel of the bow, legato. When practised at the heel, the fourth finger *must* rest upon the stick. When practised at the point, the child must have a bow of proper length to maintain a correct position of the hand and fingers.

a 

- (1) Legato stroke, middle of bow. Wrist.
- (2) Legato stroke, heel of bow. Wrist.

b 

THE DICTATION CLASS.

I believe that ear-training should go hand in hand with violin study. It is unfortunate, indeed, that the public schools of every town do not afford some musical training for children, but it is only in the average large town and city that there are trained teachers of music who direct and supervise the study of music through the various school grades. The consequence is that music teachers have to do more real drudgery than they should, and they are also compelled to teach ear-training, time values, and many other things which students ought to have learned long before.

I was talking some time ago with an excellent teacher of music in the public schools of X —. She said, "I begin ear-training in the lower grades. It is not long before my pupils of the third grade can tell me what notes I am playing upon the piano. Then when I am sure that they can distinguish the major and minor third, I call attention to the sadness of the minor. As we progress with our majors and minors we are becoming very quick in our ear-training work. Sometimes I go to the piano and strike a note; then some child goes to the piano and plays a minor third, using my note as the root. Sometimes I play a little exercise for the children to sing with *loo*, and when they have learned it, I ask them to come

to me at the next lesson and repeat my exercise. Occasionally a child comes with an original exercise which she has learned at her piano, and so she sings it to the delighted class who immediately sing it after her. In the higher grades I play phrases and melodies, and my pupils write them upon music paper. Some of the advanced classes are able to write melodies in three parts as fast as I play them. This comes only after considerable training. Ear-training and dictation work are great factors in a musical education. I believe that if pupils in public schools throughout the country were taught this subject universally, there would be stronger musicianship in America, and piano, violin and voice teachers would be materially aided in their work."

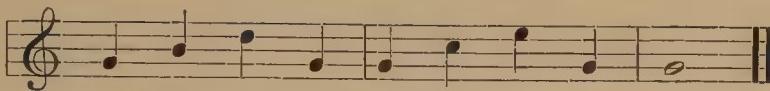
I wish that violin teachers believed more seriously in ear-training, outside of direct violin study. You may ask if ear-training includes elementary harmony. I think it does and, with very little expense, pupils of the violin could attend a weekly dictation class. Some of my pupils attend such a class for three months during the fall, and I am sure they learn to listen to sounds with more keen interest. One says that she can tell in what tempo a certain movement is being played at the Symphony concerts before she has looked at her program. Another says that as the bells peal forth on Sunday morning she has learned to listen to their tones; two bells are a minor third apart; another is a second above the first, and so it goes. Every day my pupils concentrate their attention upon tone and pitch and rhythm, outside of violin art, and the violin work becomes easier on account of this other work.

I would suggest that young violin teachers begin a dictation class. I heard one the other day, and the pupils in it ranged from twelve to twenty years of age. There are many elementary harmony books, but I find one particularly helpful. It is a short work by Jean Parkman Brown. Ear-training leads up to harmony and analysis, but it is not made practical enough by the rank and file of the violin-teaching profession. We do not wish to make our pupils mere performers. We wish them to be well-rounded musicians. Let them, then, study ear-training, harmony and counterpoint, ensemble work and enough piano work to play ordinarily easy accompaniments. All of these things broaden violin art and are of inestimable advantage to one.

I offer a few suggestions for the dictation and ear-training work. Test the pupil with time values—thus:



Let him write after you play it, or as you play it,—



At each lesson present exercises containing different notes.

Questions to be answered:

- (1) What do we call the sounds of musical instruments? (Tones.)
 - (2) What do we distinguish among tones or sounds? (The pitch and tone-color.)
 - (3) How do we distinguish pitch? (By relative height and depth of tones.)
 - (4) How is tone-color shown? (By relative degree of loudness and softness.)
 - (5) How many tones in music? (About 100.)
 - (6) How many fundamental tones? (Seven.)
 - (7) Their names and order? (c, d e, f, g, a, b.)
 - (8) Call various tones by number, then let student write them, having first trained him to recognize them as you play them.
 - (9) Skip about until pupils readily recognize each tone.
 - (10) Play:



After extending the original scale to



ask pupils to write these and state how many tones there are from C to E and from C to F.

- (ii) What do we call pitch relation? (Develop name *interval* by playing several intervals and having pupil write notes corresponding to them.)

(12) Play:



Call this the prime, tonic, or key note.

(13) Play :



Call this the second, or supertonic.

(14) Play :



Call this the third, or mediant.

(15) Develop the fourth, or subdominant, the fifth, or dominant, the sixth, or submediant, the seventh, or leading tone. Call attention to the dependence of the seventh and play several strains ending on the seventh, drawing the student's mind from the leading tone back to the tonic.

- (16) Play the C scale and let the pupils write it.
- (17) Develop knowledge of half steps.
- (18) Develop knowledge of whole steps.
- (19) Write scales, marking all the whole tones and half tones.
- (20) Repeat the names of notes on the lines.
" " " " " spaces.
- (21) Repeat the names of notes above and below the staff.
- (22) Play :



From what fundamental tone is C \sharp derived?

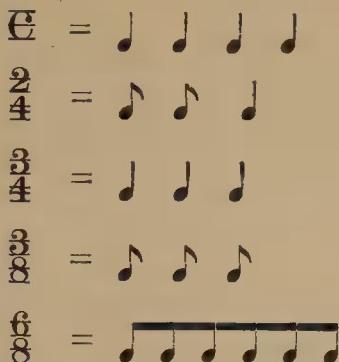
(From C.) This is a half tone, or semitone.

Teach the signs \sharp \flat \natural . Play :



- (23) Teach the accidental.
- (24) Teach the meaning of double-sharp.
- (25) Teach the meaning of double-flat.

Many teachers have their own peculiar way of teaching time values in the dictation class. I generally use a chart derived from certain examples from the primer of W. S. B. Matthews.



Now comes a very interesting part of dictation work. I teach my children to "walk off" the rhythm which I give them. I play a few bars in common time and then suddenly pass into triple time. The student is supposed to follow me and note the change. Then I play a phrase, and the pupil writes down the exercise. After many lessons in rhythm and time values, in which pupils write their exercises as I play, I ask them to bring me examples of different kinds of time: then I have the children play or sing their own exercises. Sometimes I vary the work by teaching easy melodies which the pupils write *after* I have played them. When we are studying common time I take a march and describe how the soldiers of the German army march, and I ask some pupil to march across the room as I play. I then show a picture of Emperor William's guard.

When we are studying $\frac{2}{4}$ time, I tell the children of the Bohemian polka and its origin. I play a strain of a Strauss waltz for $\frac{3}{4}$ time, and tell the class how joyous and free the Viennese are, and how Johann Strauss always directed his orchestra with his violin and bow in hand.

I like to teach the polonaise and the bolero, and I have one or two stories to tell of the stately Polish dance and its Spanish sister.

More than one child is anxious to reproduce, by pencil tapping, the tempo of the polonaise.



And so it goes on with the mazurka and other forms which occupy much time; soon the pupils are writing melodies, and they are learning to distinguish how many bars there must be in a simple melody and how it always closes with the tonic note. I allow different ones to play their simple themes (treble clef).

It is not difficult now to pass to two-part melodies. You may won-

der how we teach the recognition of keys. We play the fifth note in the key of C, and we call that I; then we play a scale beginning at that point. The child readily says that the key is G because it begins with G. We are supposed to have taught the pupil to remember that between 3-4 and 7-8 of the scale of C there is a semitone. A few questions will evolve the answer that between F and G there is a tone; this does not sound right, so we make it a semitone (f♯).

We do not send pupils to the board as much as in the public schools, but we teach them to listen and write impressions at once. In the public school work we sing what we hear. In the ear-training work we listen to the piano, or violin, and write and sing our impressions. Ear-training work teaches concentration of thought and paves the way for systematic musical growth through attention to tone, pitch, time, and tone-color. There is hardly a teacher in our large cities who does not believe heartily in it.

Ear-training leads to *thinking* music as well as to the better playing of it. We learn to read a piece of music from the printed page before we play it at all. Students who are to enter the Hochschule, in Berlin, have to pass a rigid examination in musical knowledge and absolute pitch. Fortunate is that one who has had excellent training in a good dictation class, in his earlier years.

POINTS FOR STUDENTS.

THE EDUCATION OF A VIOLINIST.

Many people ask at what age a child should begin violin study. This depends upon the constitution and taste of the child, and upon his musical environment. It is better to begin at fifteen years of age with a competent teacher than to begin at seven with an inferior teacher. If there is no fine violinist in the town, let the child begin piano study with some good teacher, for piano teachers are more easily found. At the proper age let the child go to the city for violin lessons. Country and city standards differ. Country teachers, because of little competition, are prone to advance pupils too rapidly. The thoroughness with which the best city teachers work is an evidence of high standards. A faithful study of the first position requires two or three years for the average child. Correct bowing and good intonation should be established with this position. The child should be taught to use the forearm freely and to draw a bow absolutely parallel with his bridge.

The violinist who desires to teach should study the piano, harmony, and theory. He should belong to an ensemble class (quartette) and a good orchestra. If possible, he should be a sufficiently good pianist to play accompaniments for his pupils.

The violinist learns much from hearing skilled vocalists. He can learn tone-color and phrasing from the Opera and the Symphony.

He should also hear the great oratorios. The education of a violinist cannot be too broad.

Even in small communities the teacher can organize a string quartette when an orchestra is quite out of the question. A clever violinist can in twenty lessons learn enough about the 'cello to start local pupils who desire to enter the ensemble class. Every violinist should play the viola to some extent. This aids one to produce a robust tone, and a knowledge of it is very helpful to the ensemble class. It falls to the lot of many teachers to conduct small orchestras. If possible, the teacher should study this subject with a skilled conductor.

The history of music, literature, pedagogics, poetry, and the languages — how necessary are these subjects to a liberal education! Wagner and Schumann were University men. Emil Paur, Theodore Thomas and Johann Strauss played the violin. Victor Herbert was a fine 'cellist before he became a conductor of orchestras.

Said a school superintendent, "Education means a condition of mind and heart which renders its possessor not only capable of rendering, but disposed to render, the largest measure of service to his fellows, and, at the same time, capable of securing for himself the largest amount of rational satisfaction from life."

It pays to be broadly educated. It makes us richer. It makes the world richer. It helps us to be happier. The man and woman who intend to devote life to the profession of violin teaching, or concertizing, cannot be too well educated.

Contemptuous epithets of contemporaneous musicians are as gall and wormwood to the sensitive artist—and yet the greatest of men have said what they had to say and have said it well; working always against overpowering obstacles and speaking with the voices of prophets to a generation beyond their ken. No man but a man of genius and bedrock of character can work in unquiet moments and do his best.

Composition alone requires strenuous work and concentration. A certain American composer was offered a large sum of money if he would give up teaching and give his entire attention to composition. He would not. He, like others, felt the dignity and independence of

paving one's nobler inspiration. He can immortalize his thought. Berlioz was such a man. Conditions must be favorable to composition or he could not compose, but more than once he was known to force himself to work when heart and mind were harassed and distressed beyond expression.

Some of us ordinary people have waited for years for the quiet moment when we could reflect much and read over masterpieces of literature and music. Some of us have longed to express deep thoughts which cannot voice themselves in the bustle and confines of city life, amid the stress of teaching or concert-work. The quiet moments may not come. It is granted to few to rest awhile "under the oak," as Pushkin did.

CONCERNING RHYTHM.

There are two classes of students who are a source of trouble to teachers, viz., those who have absolutely no sense of rhythm, and those who have been carelessly taught. The music teacher may have been badly taught; in that case he is an unsafe guide.

An artist is annoyed beyond expression by the faults of students who come to him from rural surroundings and who play *years* beyond their grade. What has he to do? Simply to put them back upon the simplest work and neglected details.

Few pupils know how to practice, hence the prevailing fault of neglected rhythm. Said a well-known teacher: "Never let anything pass which is not up to the standard of true musicianship. It is better to play twelve Études in one year, and play them well, than to go over the whole range of Kreutzer and Fiorillo. You will have it all to do over again some day, and it will be hard indeed to undo what you have done unwisely or carelessly."

I believe that children should sometimes be permitted to count time aloud, but older pupils should *think* time. There should not be any motion of head or feet during the lesson.

"What is your brain given you for? Surely not to transfer its work to the head, the feet, and the tongue." Many piano pupils use a metronome for daily practice. Let the violinist use his *brains*. The advanced pupil may occasionally test his concertos, or his Rode Caprices, by using the metronome.

The Études of Kayser, Kreutzer, and Fiorillo, as well as Rode, have many accent marks and signs of expression. These are as important as

fingering, pitch, and tone. Abroad they play the Rode caprices like concert solos, with every phrase at artist's standard.

The young pupil should first read his exercise, or solo, mentally. Then he should study it in detail.

One thing necessary to perfect rhythm in violin work is to play the music *exactly as written*, carefully observing the bowing. One must not be satisfied with the measure he is playing, with his eyes glued to that spot. *He must see beyond and measure his distance.*

The mechanical player may learn to play with rhythm, even when he can never play with temperament.

"Rag-time" music is the very enemy of careful reading, attention to rhythm, and the cultivation of the highest in music. It develops inexcusable laziness in pupils, and the teacher has to undo a host of faults which could be avoided if parents only knew them to be positively the result of the "rag-time craze," and would forbid it. This would save hard work on the teacher's part, and much sorrow on the part of the pupil.

The pupil who has very little rhythmic sense should be given the best dance forms for study: the polonaise, the bolero, the march, the mazurka, etc.

For the development of rhythm the pupil of medium grade should play easy concertos or concertinos (Seitz, Ortmann, Accolay, Saenger, Sitt), and the Mozart and Haydn Sonatas, with some excellent piano pupil. A certain pupil has an over-emotional temperament. She even plays unrhythmically. A year or two of ensemble work will aid her greatly. Another pupil suffers from the effects of overpractice. She also plays unrhythmically. *Rest* is her only cure.

When rhythm is lacking, everything else is worthless. Rhythm gives a definite intelligibility to a performance; without it all is confusion.

What is it that attracts you in a concert performance? Is it brilliant technic? Surely not. It is the play of the artist upon your rhythmical sense, and the contrasts of phrasing. Piano teachers lay great stress upon ensemble work as a means of developing the rhythmical sense. Violinists neglect it too much.

Rhythm being the very life of music, I often ask my pupils, at Symphony Orchestra concerts, to write down the tempo of each movement of a Symphony before they venture to look at their program. Another good thing for young pupils is to start a dictation class, obliging each pupil to write on paper the tempo of certain melodies which you play. It is also a good plan to ask the pupil to write short melodies which you play upon the piano. This leads to attention to rhythm.

The first instruments used by nations were instruments of percussion. You hear them to-day in our Symphony Orchestras. There are in the Boston Symphony Orchestra the tympani, drums, cymbals, triangles, tambour and castanets — “Turkish music,” in reality. We could not dispense with these instruments to-day, but we hardly realize that they and their class of instruments came into use before music existed, for rhythm was the progenitor of melody.

If I were the mistress of a home I should teach every child to recite poetry. The child who cannot feel the rhythm of poetry will not feel it in music, but he can cultivate both. I should allow him to dance. From his earliest years he should sing child-songs. When he is older let him study the languages and learn to scan Latin. Our greatest musicians are fine linguists.

In the public schools we set words to our music.

The image contains three separate musical staves, each consisting of a horizontal line with vertical bar lines dividing it into measures. The first staff shows a rhythmic pattern of eighth and sixteenth notes. Below it, the lyrics "ta fa ta fa ta fe ta fe ta la la la la la la la la la" are written, followed by "Now we go a - sail - ing in our boat." The second staff shows a similar pattern of eighth and sixteenth notes. Below it, the lyrics "There is a flower that I love with all my heart." are written. The third staff shows a rhythmic pattern of eighth and sixteenth notes. Below it, the lyrics "Half a league, half a league." are written.

We have taken the words of the “Charge of the Light Brigade.” Here is a good trotting motion :

A single musical staff showing a rhythmic pattern of eighth and sixteenth notes. Below it, the lyrics "Ring the good old bu - gle, boys, we'll have an - oth - er song." are written.

We have many kinds of time language, but the pulsation of the heart is not more necessary than that subtle something called “feeling the rhythm,” the gift of a truly musical nature.

DOING TOO MANY THINGS.

The young violinist should cultivate all gifts and specialize one. I believe in a liberal education, but not in superficial accomplishments.

A great genius may do one thing very well and many other things fairly well. Dissipation of energies is one of the worst foes of artistic success. Let the pupil remember the motto of a great opera singer, "I have but one gift, but I use that, with my whole soul, for art."

HEALTH AND THE VIOLIN.

Few girls can practice over four hours daily. Common sense and physique forbid. In those four hours there should be absolute freedom from care and worry. Nothing can be done when one is physically unfitted for study.

Naturally a girl has more supple fingers than a boy. She also has a fine command of her upper notes on the E string, for her fingers are small, delicate and agile, but she has not the endurance of boys. She can play, and play well, but she must keep her health and practice only as much as she can endure.

OVERWORK AND TRANSPLANTING.

The effects of overwork are spasmodic movements of the body and face, nervous bowing, and unsteady tone, affectation and absence of rhythm. This, added to a poor sense of pitch, which often accompanies nervous troubles, is a serious detriment to success. Life is too short and too full of meaning for us to cripple our energies by overwork. The violinist should keep his energies normal.

I do not believe in early transplanting. The precocious child may, if one of his parents accompanies him, find it an advantage to go to Europe early. There are excellent teachers in America, *even for prodigies.*

EUROPEAN ASPIRATIONS.

These are the first questions which we would put to pupils who wish to go abroad.

(1) Are you well prepared? If not, artists will send you to their assistants.

(2) Have you influential friends abroad, or in America, who will use some influence to place you with private teachers, or in Conservatories abroad? Credentials and letters count immensely.

(3) Are you strong enough to bear study in a new country under climatic conditions which may not suit your constitution?

(4) Are you willing to go back and do things over under higher standards of study?

(5) Can you remain long enough to get something out of your teacher's method?

(6) Have you money enough to live comfortably while there?

(7) Do you wish to become a teacher? State this to your teacher at the start. In nine cases out of ten he has no idea of American teaching needs.

(8) Do you wish to become a concert artist? It takes time, money, friends, prestige, and unusual talent, as well as years of study under the best conditions. Are you willing to pay the price? Many fail, where a few win.

PREPARATION FOR TEACHING.

An artist recently said: "I have fifteen or twenty pupils who are teaching. Of course they are not ready to teach, but I am disposed to think that a well-trained young student is a better and more enthusiastic teacher than one whose methods are old-fashioned, or whose knowledge of the subject is very meager. The careful student will guide a child in the right direction, parents are unwilling to pay high prices to teachers of beginners, and altogether both parties are being favored. You see, the rising student can earn money enough to continue his or her studies, and if one is ever going to teach it is well to begin early to know people."

"Abroad they would think it terrible to begin teaching so young. In Germany, for instance, they are able to protect themselves in a degree against bad teaching, for one must have a certificate to teach."

The teacher-pupils should study what and how to teach. There should be normal classes for young teachers.

CHOICE OF INSTRUMENTS.

When one pays a visit to the eminent collector of violins, Mr. Hill, in London, or to Herr Hamig, the Berlin dealer, one is naturally astonished at the variety of instruments represented there. Every make, every style, every fascination of tone — these marvelous instruments possess. When searching for a good violin for myself, I once called on Herr Hamig. He had just received from his father a beautiful Stradivarius violin, once owned by the Czar of Russia. He did not even allow me to take this beautiful instrument, valued at \$7,500, in my own hands. I shall never forget the tenderness, almost reverence, with which he

handled the instrument, explaining its fine points to me as if I had been a *connoisseur*.

"In selecting violins," I asked, "is it at all wise to follow one's own whim, or taste, as to quality of tone?"

"That is just the thing to do," said Herr Hamig. "If you are a good player, you know what sort of tone pleases you. Now, I might select for you a good orchestra violin. That would not suit you. Again, a solo instrument might not seem to you to possess roundness of tone sufficient for your work. Take two or three of these violins and try them for several weeks. The one whose tone satisfies you, after hearing it under all conditions, is the one for you. You buy the clothes that suit you. Follow your own inclination and taste in the choice of a violin. That is always best."

From the first the violin should be a good one. There is no inspiration in a bad violin. Not everyone can have a good, or, rather, a valuable violin. Everyone can have a violin correctly made. I have seen many amateur violins. I would not accept any instrument made by an artisan who is but an experimenter. At the beginning of the season I insist on all violins being in good shape. If bridges are too high, pegs hard to move easily, sound post in the wrong place, finger-board out of joint — no playing can be done until the violin and bow are in good condition. One must be well equipped before one begins serious study. We have to use half-sized and three-quarter-sized violins for children. Many families have heirlooms in the shape of old violins, and they insist that a child must use his father's violin. There is no way out of it but to prove to parents the foolishness of study under such conditions. Little Florizel played in Chickering Hall on a diminutive violin last year. His tone was full and beautiful. It would have been absurd to have made him play upon a full-sized instrument. Teachers find great trouble in this matter, and many keep violins of small size to rent to pupils who possess large instruments and who will not buy a new violin. They have a stock of second-hand bows, too, so the little pupil is well equipped with a good violin and bow at trifling cost.

CARE OF VIOLIN AND BOW.

The violin should go to the repairer at least once a year. The bow should be rehaired as often as necessary. Mine goes to the shop three times a year. Both violin and bow should be kept very clean and free from excess of rosin. Many students permit rosin to accumulate under

the bridge. That is dangerous. Rosin injures the varnish, and dust-particles spoil the resonance of the violin. One can wash the bow with good soap and water and a little ammonia.

No pupil should go away, after practice, leaving his violin exposed and his bow tightly strung. I have had to say much about this in boarding schools in which I have taught. The pegs should be kept free. If they stick, or if you cannot turn them while holding the violin in its proper position with the chin in its place, the pegs need scraping and should be removed. One should chalk the pegs if they slip too much.

Violin supplies are a necessity. Strings, pegs, rosin, bridges, a mute, tuning-fork, chin rest, and a good music stand are some of the accessories to a good violin outfit. Steel and silk strings should not be used. Tested strings are excellent, but often unreliable at concerts. A good three-length Italian string of best quality is more to be desired, if it is *warranted*. Many pupils come to grief at concerts because they do not replenish their strings and change the E string a day before the event. One should be very careful of this in summer.

Some parents insist on daily lessons for the beginner. I have tried it. The student becomes too dependent upon the teacher. Personal daily supervision may do for singers. It is not advisable for violinists.

Two or three half-hour lessons a week are sufficient for the average intelligent boy or girl. It is well to have someone at home supervise the daily work of the child, but that person should attend the lessons with the child. A young man wrote to me recently, asking me to outline his studies, and stating that he had spent two years in a Conservatory. He was playing Fiorillo's Études. I said, "There are standards and standards. I could not say what you should play unless I heard you play, for I do not even know how well you do Kreutzer. You know that Kreutzer is the test."

I could not tell him the studies necessary for his further development. I did not know "where he stood." In the whole range of literature at a student's disposal there are no books which one can safely say, to a student who writes to you that he has gone through such and such books, are the next books to be studied in his course. I have gone back and have played Kreutzer four or five times in my life. Every year I play it better, love it more, and teach it better. If I were not studying, and could not go on by myself, I should go over what I had studied more and more diligently. That kind of work pays.

Choice of studies and pieces depends on the mind of the pupil, his needs, and his temperament. The wise teacher can outline such work. Lessons by mail are, at best, visionary.

"How much shall I practice daily?" a student asks. I answer, "If you are a beginner, learn how much you can stand."

Muscles and body, as well as mind, train but slowly, and the pupil who goes into things too rashly pays for it in a frail body, by-and-by. I don't know why it is, but violinists are very often quite sensitively organized and delicate. One or two hours of daily practice is the most the beginner should undertake. I regret a year of hard work at six hours a day of practice. I paid for it by a nervous collapse.

Many students use too long a bow. I use a seven-eighths bow, and I was obliged to lay aside a beautiful full-length bow, because, with my short arm, I was unable to play a brilliant staccato at the point of the bow. Pupils twelve and fourteen years of age should not play with full-length bows. They cannot hold the bow correctly. I use many three-quarter bows among my pupils, for correct bowing is to be obtained only with a stick of proper length and weight, and many of my pupils are very young.

You will observe that cheap bows are always heavy; the stick is large and unwieldy, and the wood at the nut, where the thumb rests, is very sharp. I always file the wood down so that the thumb rests on a smooth surface. The bow should receive good care; the hair should be loosened every time the bow has been used. Many bow-sticks become crooked solely because pupils screw them up too tightly and put them away in the violin box in this condition. The hair of the bow should, in ordinary playing, touch the bow-stick at about the middle of the bow. Elasticity cannot be obtained with the bow-hair at great tension. Great care should be exercised in placing the bow in its case, when not in use, as fine dust particles cling to the hair.

Young students invariably rosin the bow in an incorrect manner. The rosin should be distributed evenly, and that can only be done by a careful stroke along the hair *from end to end*. A long, smooth stroke is best. Rosin should be kept in a tin box, if possible, and should be of the best quality.

The higher we ascend the string the shorter are the distances between the tones. In the practice of scales, octaves and thirds, one needs to be very careful concerning strings. I use only tested strings, and none of my pupils are permitted to use "cheap" strings. If my pupil is unable to purchase a good silver G string, he may as well defer his lessons until he is more affluent. Correct intonation depends, to a great extent, upon the use of strings that can be tuned in perfect fifths. Here is a good way in which to test the strings to see if they are true. Place the

first finger thus upon two strings:



Your ear will tell you whether the strings are perfect. Another test is this:



One can usually tell whether the harmonic is correct. The D and A strings, even when tested, should be changed every two months. I change mine more frequently, and the E string (tested and of one length) comes off once in four or five days, at least. My G is a silver string and lasts six months—often longer. I use a very light weight G, and all other strings of medium size. One length tested strings are best. Too small an E is not a good investment, especially if one uses the violin many hours daily, and in orchestra work a medium E is a necessity. Many students use a large, thick E string. It is not advisable, as the string is very tense in the higher register, and one's technic suffers. I try to study the violins of my pupils, and I find that many require a large D string and a medium A. The quality of tone demands a careful choice of strings.

VIOLIN FAULTS.

The most serious faults which pupils possess are not those of bowing as much as those of the left hand.

I have often said that pupils should devote from fifteen to thirty minutes daily to scale practice; then they are not hampered by technic, as in Étude work, and, because the mind is concentrated on one thing, there is no excuse for faulty position. The prevailing "bad point" of new pupils is that the left elbow is not well under the right side of the violin, thus compelling the hand to tilt to the left, the thumb to cling too closely to the neck of the violin, and the whole arm to be changing its position constantly. There can be no progress with such a position, for intonation will never be correct, and technic, as well as a command of positions, is out of the question. Teachers who neglect these points do so at the risk of their own musical reputation.

I believe that most pupils have some sense of pitch. Many have

careless ears, and not a few have a faulty position. I do not believe in allowing any serious fault to pass. The student who will not correct his faults has not sufficient force of character to succeed, and the sooner he drops out of music the better.

I find that pupils who play three octave scales daily invariably play out of tune when they are at work upon staccato scales.

Faulty intonation may come from inability to stretch the fourth finger to its required place on the violin. Then one should use exercises for that finger. It should move with the third, and should always be bent, *ready for use*. A common fault of students is to allow the fourth finger to drop under the violin or to assume a rigid upright position. This latter fault often belongs to the first finger as well.

The fingers in repose should be bent and ready to fall vertically.

Nothing is so bad for an amateur as to have an unmusicianly hand.

The reason why many students fail to obtain a clear technic is that the fingers do not precede the transfer of the bow. One should *hear* the finger fall before the bow reverses. Staccato notes sound blurred, and spiccato work as well, when the left hand technic is slovenly. In legato scale work I call my pupils' attention to the fact that the fingers must always precede the bow-stroke. That is the secret of good cantabile and portamento work. One can easily see that lifting the fingers before it is necessary causes a very uncertain tone, and is wholly detrimental to technic. The fingers remain on the strings and must not be raised unless it is necessary. Take the second Étude of Kreutzer. The first measure begins thus :



Now there is no reason why the first finger should be raised (for sixth note) while one is playing the following D and E. In the study of the Kreutzer Études no teacher should permit the pupil to raise the fingers before it is necessary; this is absolutely essential to correct playing.

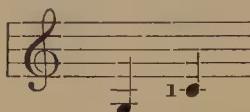
I have before stated that the thumb should always precede the first finger in advancing to the positions. Little progress in position work is due mainly to the fact that the thumb clings to the neck of the violin, that the elbow is not well under the violin, and that the fingers do not fall vertically on the strings. In the higher positions, many teachers request pupils to keep all the fingers down while playing the scales. I have boy pupils who invariably play sharp if they allow their fingers to

remain down above the seventh position. The fingers are too large for their places on the strings, and there is no harm in removing each one after playing its note.

I do not use many Études in teaching the positions. That work requires concentration, and I find that scales are the very best mode of obtaining correct position.

I have spoken of several faults of the left hand and arm; now I may venture to say that one of the worst faults of young players is "lazy finger action." The fingers should fall like a hammer, and should really anticipate their stroke. If I am to play F on the E string, my finger should hover over F and not over F♯.

I know people who "scoop" for their pitch. If any student does that, he should be made to play such exercises as this *night and day*:



until he *always* strikes C without "feeling" for the tone.

The pupil who plays out of tune, *after* he has played with the fourth finger, has the bad habit of moving his hand, and he will never play in tune until he can stretch his fourth finger into place. Trills for the third and fourth fingers are excellent for this fault. A few students depress the second joint of the second and third fingers. Let them practice thus until the fault is remedied:



A few place the first finger on the strings, allowing the knuckle of the hand to sink under the violin and the finger to lie flat on the strings. The first finger should touch at the ball of the finger and should fall vertically on the strings. A pupil of mine played F on the E string quite incorrectly. I was thoroughly convinced that her arm was too short for her full-sized violin. We changed to a seven-eighths violin and all went well. I have no students under thirteen years of age who play upon full-sized violins.

Speaking of fingers, many violinists have most unfortunate fingers. I am one; my fourth finger does not reach to the last joint of my third finger, and in the higher positions, my thumb sometimes clings to the

body of the violin, instead of to the neck. I have found, however, that persistent practice in the positions, with my fingers (on the E string) a little inclined toward the left, aids my thumb, while raising the hand and running the elbow very far under the violin permits the thumb to regain its proper position.

And now we must labor to obtain a normal position and as little extra movement as possible with arm and hand, for all unnecessary movements cause great uncertainty and loss of security and time.

The left hand has everything to do with purity of intonation, quickness, force, and endurance. We cannot lay too much stress on *even pressure*. I like the exercises of Sevcik very much for the study of semitones and incidentally for the cultivation of even and firm fingering. I would suggest the practice of trills — slow trills, as found in the works of Tartini, Bach, and Corelli, and more rapid trills as found in modern violin music. No sluggish trill should be allowed to "pass." One reason why I am very slow in the matter of teaching the portamento, and also the vibrato, is that young students are not discriminating in the use of either. They affect slides, which, in vocalists, as well as violinists, are disgusting to people of artistic tastes. This bad habit, affected and out of taste as it is, is very detrimental to the progress of amateurs. First, they invariably "scoop" for the tone, if they use the slide, and if they use the vibrato they play out of tune — usually sharp. I would rather a pupil would play entirely without warmth than use the vibrato indiscriminately.

TEACHING CORRECT POSITION.

Many times in my life I have had to reprimand pupils for holding the violin too low, and often for resting the right elbow against the body. Young pupils seem to be unable to hold the violin in position long at a time. Let them rest: a ten-minute lesson is long enough, for the little pupils are very easily tired.

A prevailing fault is that of grasping the violin too tightly with the chin. The violin should be held by the left side of the jaw and not by the chin, which should rest upon the instrument at the left of the tail-piece.

The scroll must be in a line with the chin; any great deviation to the left causes the bow to assume a position not at right angles to the bridge and strings.

The tilt of the violin should be at an angle of 45 degrees. Young

violinists should never use too high an attachment for the chin rest. It is impossible to do fine legato work with the violin in this position. I like the Albert or Becker chin rest. Little children sometimes use a velvet pad. Our best male artists use no attachment to the chin rest, but generally place a silk handkerchief just on the left shoulder. The chin should never extend over the chin rest. The proper position is, as I intimated, to hold the violin by means of the left jaw, at the very outer edge of the chin rest.

There are many methods of holding the bow, but there is only one way of holding the violin — and that is the *right way*, — free and beautiful. Some players, amateurs, and especially girls who use no chin rests, are inclined to hold the violin in a flat position. This gives the right arm a very awkward position on the G string.

The left hand must be free and ready to occupy any position with great ease and surety. Purity of intonation depends to a great extent on a free left hand.

Last year two pupils presented themselves to me, one with a tendency to curvature of the spine, the other with one shoulder much higher than the other. I could see that these young girls, who had used no attachment to the chin rest, were positively deformed in the act of playing. Their left shoulders were very much higher than their right shoulders, and their violins were held high in air, while their bows assumed the startling high position of Paganini's time. The first thing that I did was to give them an exercise to practice slowly. They were to hold the violin in the proper position, the bow down in the proper place, but not resting on the strings; and then, as they counted twenty, they were to slowly move the violin toward the bow and the bow as far round — toward and over the violin — as possible. This exercise slowly practiced gave relief to the strained muscles of the back, and helped to keep the shoulder in place. The next thing I did was to send my pupils to a physician and to a teacher of physical culture. Go to the rehearsals of a Symphony Orchestra. You will observe that the players rest their heads and shoulders as often as possible. They sit upright in their chairs, and, during long passages, frequently draw the violin toward the bow as if to relax the muscles of the back and shoulders.

Now that I have spoken of the position of the body, it may be well to remark that young students should try not to move about much while playing. Paganini indulged in many contortions of features and of body, but his day is past. Many violinists sway the body to the rhythm of the music. It is, indeed, very hard to stand perfectly erect

and motionless. The great artist is very full of moods, and he responds to the spirit of his music to such an extent that he is prone to move his body as he plays.

The violin is a difficult instrument indeed, but the drudgery of teaching lies in certain almost necessary repetitions. I find myself saying certain things daily. One is, "Do not allow the left elbow to remain far to the left of the violin." Another is, "Keep the fingers down as long as possible." Still another is, "Do not cling to the violin with the thumb."

PLAYING IN PUBLIC.

The first thing to consider in a public performance is *what to play*, the second is, *what you can play well*.

We owe two things to the public whom we serve: first, our best work with faculties normal; second, a choice of works which they can understand and appreciate. The most uncultured audiences like rhythm and melody. They can, therefore, appreciate such works as the Ballade and Polonaise by Vieuxtemps, the Romances by Heitsch, Reber and Wilhelmj, the Hejre Kati by Hubay, and the Pierné Serenade. The Hungarian Dances by Brahms, the Berceuse and Canzonetta by Godard, the Spanish Dances by Sarasate, and the Introduction and Gavotte by Ries, are excellent works.

To study one's audience is as necessary as to prepare one's program for that audience. You will bear with a bit of reminiscence. In the year 1897 I came back from my study in Berlin with my head very full of ideas which it has taken some years to assimilate, even in part. I had studied certain compositions, but you rarely *finish* anything over there. It must mature in the quiet of after years. I had nothing *ready* for public work. I smile to-day when I think of the sonatas and concertos which I played the following year and which, but for the kind indulgence of my friends, would have been called very far from well played. I myself think of the real wrong which I did both to the respected composers of those pieces and to my good teachers. Well, in due time I found that I must change my program, play shorter compositions, and confine myself to the markedly brilliant or distinctly melodious. And so the concertos and sonatas were laid aside to ripen in the privacy of my studio.

I have learned that one ought never to play anything which is not well seasoned by long and arduous practice. I have also learned that even the most unpretentious amateur should play *without notes*.

A very fine artist once appeared in a concert which I attended, and,

in spite of a splendid performance, she was treated quite coldly. The trouble was not an uncommon one. She chose to appear in a much-worn concert gown, because she was playing to an "out-of-town" audience. That audience (some of them) had heard her "in town," and had seen her elegantly attired. They were hurt at her apparent neglect of one of the essentials of public performance.

There is a curious yet laughable story told of Paganini. The German poet Heine was once praising him very much for his splendid work at a concert. The great violinist turned to him and said, "But how did you like my reverences?"

Stage appearance counts very highly, and artists know it. My friend next door is preparing for the opera. It is not enough for her that she sings "Aida" well. She goes as regularly to her dancing and fencing master, her teacher of lyric expression and her teacher of French, as to her voice teacher. She knows that an opera singer must know *more* than how to sing her part well. She must learn stage presence, and her culture must be broad.

I have an old, old criticism from a country newspaper which says : "She is only fourteen years of age, and she has a most bewitching manner, and bows with much grace and ease." I remember how much I was impressed by that beautiful (?) tribute. I doubt very much if the country newspaper knew much about bows and smiles of concert players; but to this day I try to appear self-possessed and cheerful on the stage. There are times when you carry a load of troubles, but you must not take them with you to the stage. There the public own you, and they expect you to be gracious, to play well, and to serve them your best.

TEACHING MATERIAL.

Many young teachers find themselves entirely at sea as regards a wise choice of teaching material. A Boston teacher gives to his pupils who intend to teach an excellent list of teaching pieces, each piece being marked with a letter indicating its grade of difficulty : m — medium, e — easy, d — difficult, p — preparatory. He also gives a list of technical studies, études, etc., in the usual order of study, although he emphatically asserts that no fixed rule for the study and succession of études can be laid down by any teacher.

The progress of the pupil depends to a great extent on wise choice of material for study. The piece should not be hackneyed, nor should it be devoid of practical value to the student. If possible, let it be origi-

nal and suggestive, illustrating some bowing or position which the student has recently studied in his études. If it is to be a deeper work, let it be chosen with special reference to its classic value, the development of a robust tone and an ample technic. Advanced students should study at least one good concerto each year.

When I first began to teach, I was perfectly at sea in the matter of choice of material. I studied catalogues and lists of teaching pieces. As I was then associated with the teaching of the violin in a private school, I felt the necessity of selecting proper material for students, most of whom cared for compositions which would meet the demands of home life and of small concerts.

Accordingly I obtained a large amount of music "on selection" from a large publishing house. I was again at sea. I did not know just what to select for students of various grades. I was only experimenting with my class. I did not know their needs.

Many young persons come back from several years of study in Europe with the idea that they are ready to teach. They obtain positions quite easily in schools and colleges, and they begin their work. The first thing they discover is that they have absolutely no idea how to teach beginners. There are method books, to be sure, but one can never go absolutely by a method book. They often find the first lessons like drudgery, and the choice of suitable pieces for students difficult.

We will suppose that I am teaching the vibrato. I never do this until tone and pitch are established. After I have taught it according to my own method, for I was never told how to do it, but to do it like my teacher, I must look around for a suitable piece to use. Of course we have used the vibrato in scales and études. The third position vibrato being very much easier than the first position, I decide to use some cradle song like those of Hermann or Hauser.

Long years ago when I was teaching in my first school, I began to write down everything which might be of use to me. I have many note-books and a whole book full of names of teaching pieces of various grades. Sometimes at the beginning of the year I look over my book and write "x" against pieces of which I feel tired, or which do not seem to be played very much now on student programs. Whenever I take up a magazine I make a note of new violin works, and, when I have an opportunity, I look them over; then I write "novelty" against the new piece, as its name appears in my note-book. I do not care to use too many novelties on student programs. One can tell much about a teacher by

the choice of material on programs. Advanced students should play the standard classic works, as this keeps up the tone of one's work when one has students of various grades, and the work of advanced students always influences the plane of thought and study of those less advanced.

To very young teachers I would say, (I.) Keep a note-book which contains your teaching repertoire. (II.) Go to music stores and select the music yourself or order music "on selection." (III.) In cases of pupils who are poor, do not teach some piece which they happen to have, because they do not wish to buy new music. (IV.) In the choice of editions the cheapest is not always the best, but if it is possible it is a good plan to have an edition which costs only a reasonable price (edition Fischer excellent).

By consulting the catalogues of the various publishers of violin music, one can easily find music of suitable grades for pupils. The catalogues of Carl Fischer contain an index showing the grade of difficulty of different works.

At the beginning of the year I usually order my teaching list of études, studies, scale-books and pieces. I obtain several copies of each in order to have them on hand. If I order new material, I usually look over what I can in the summer, and then I am somewhat familiar with the fingering, bowing, phrasing, etc. A teacher ought never to teach any work with which she is partially unfamiliar.

I must resort to my note-book again. This time it is a new note-book. It contains an alphabetical list of pupils for the year and the names of the studies, pieces and ensemble works which the pupils played during the past year. One of my friends keeps her list of practice hours of pupils. I have not been able to do that. I make frequent notes concerning pupils, and outline good and bad points so that at the beginning of the year I can look back upon the pupil's record and see "where we stood" each month of last year. I do not write frequent letters to parents, because I can more easily make myself understood at a personal interview. Parents should call occasionally and hear the lessons of pupils. The teacher must have the earnest coöperation of parents from the first.

INSTRUCTION BOOKS.

No teacher should confine herself exactly to the work as outlined in instruction books. The very best ones require to be supplemented. Some require a different order of progression. The teacher

should be able to judge of the good points of the works which she uses. I do not believe in rote and rule work. It takes the originality out of the teacher.

Kreutzer's études, for instance, should not be studied in their order. There are one or two which few teachers use, and several really belong with the study of Fiorillo's études. If a pupil comes to me and requests me to select material from a valuable instruction book which he owns, although I may not be using that particular book in my course of study, I try to select some valuable work from the book mentioned, and, particularly if I am changing his bowing, the exercises of his book may be very useful.

There are good exercises in most of our standard methods. The wise teacher will select the best from several methods, and no teacher should accept the order of progression of études if he considers that students need more drill work of a particular kind before proceeding to study some entirely new bowing, fingering, positions, etc. As to the order in which the positions should be studied, different books vary, and teachers have a right to opinions on this point. I usually teach the second position after the third, and the fourth after the second. Circumstances alter cases, and, if my pupils are very progressive and have clever left hands, I often pursue the plan of scale work as outlined by Schradieck — first position, second, third, fourth, fifth, and sixth.

Among new books one should choose those compositions which stand among the best. Thematic construction, melodic invention, and many other things, must be considered. We must inquire whether the composer has said something in a new way. He may be one of the chosen "moderns" who has something to say and who says it well. The composer of violin works must understand the effects which may be produced upon the instrument. Mozart and many other composers played the violin in their youth.

The man who writes for the violin is often a violinist of rank. Many of our best modern violin works have been written by violinists. Vieux-temps, Wieniawski, Joachim, Hubay, Nachez, Wilhelmj, Sarasate, and many others, have written excellent works, choosing themes which were to them truly national, and developing these themes in their own peculiar way.

Paganini had one great motive, the presentation of technical difficulties which, before his time, had been seemingly insurmountable. At present violinists, pianists and vocalists are placing novelties on their programs. *One should not neglect the classics.*

DANCE FORMS IN MODERN VIOLIN MUSIC.

THE CZÁRDÁS.

Undoubtedly Nachez, Hubay and Brahms have thoroughly understood those strange dances of the Hungarians, which are called the Czárdás. The peculiar rhythm of the Brahms-Joachim Hungarian dances does not differ in the least degree from the startling effects of rhythm in the works of Hubay.

Strange as it may seem, "The Son of the Pusztá" by Kéler-Bela, one of the most typical of Hungarian compositions for violin, possesses no more capricious rhythmical setting than do some of our so-called ragtime melodies; in fact, I was greatly impressed with this analogy after hearing the other evening "A Ragtime Frolic," a bit of pleasantry, interpreted by a theatre orchestra.

"The Son of the Pusztá" opens with a very slow movement somewhat monotonous in character. Like the dances of the Cossacks, the Hungarian dances are not altogether gay in spirit. The work of Kéler-Bela is freer than that of several other Hungarians whose compositions are more pretentious. I find "The Son of the Pusztá" a clever teaching piece, for the slow movement requires an artistic, as well as a strong, rhythmical sense.

The Hungarians are a moody people, now grave, now gay. Their music is full of vagrant, gypsy-like abandon.

"The Son of the Pusztá" reflects some of the best characteristics of the Czárdás.

It begins with a lassú (slow) movement true to its native character.

Gradually the strange melancholy wears off, but even in the allegro movement it is restrained to a certain extent, although it is written in the bright key of A major. Then it suddenly veers like a weather-vane. A sort of dialogue ensues in a melancholy vein (andante), the weirdness of which is not to be met with in the music of any other race of people. Then follows a Zingara or Gypsy dance, peculiar in theme, minor in key, but fascinating in its wild abandon. Again comes the theme in A major, followed by a flute-like passage (lento) which rambles along in the same vein until a capricious mood ushers in the theme in A major again, this time almost obscured in a bit of fantasy.

This composition, while akin to the Czárdás, does not partake of all their peculiarities. As a rule, the Czárdás throughout have a certain ceremonious and chivalrous air. You cannot destroy their innate dignity any more than you can make the polonaise affiliate with the mazurka.

No one can gainsay that the Hungarian dances are highly original. To me there is a strong rhythmical, as well as melodic, kinship between them and the old Spanish dances rescued from their retirement by Sarasate, Moszkowski and others. The Spaniard, however, excels in grace, brilliancy and fire, while the Hungarian possesses more passion and melancholy. The Hungarian airs are largely of gypsy origin, and, because gypsies are somewhat nomadic, we may find practically the same type in Spain as in Hungary. There is, however, something very strange and mysterious in the effect of climate upon temperaments, and the Hungarian is by far the more musical, melancholy and capricious of the two.

The Czardás are usually written in 2-4 time, and are strongly rhythmical.

One of the most popular of these works is that of Hubay (Hejre Kati), No. 4, Op. 32, dedicated to Hugo Heermann. (Fischer ed.)

As usual it opens with a Lento movement which is nothing less than a rather doleful recitative, which can be made very effective by considerable light and shade and by the broad tone which characterizes many of the opening movements of the Czardás. I have heard this composition played by precocious children, but I do not think that it is a work for children. It requires an artist to interpret its moods.

The Allegro Moderato is played very capriciously with a strong tempo rubato at



This effect is usually preserved at the end of each phrase. The theme is brought out with a rather broad staccato stroke in the lower half of the bow.

The movement requires a very bright staccato effect at



but many violinists prefer a stroke near the middle of the bow to the one suggested by the composer. A staccato at the point does not admit of much variety and, while crisp and brilliant, it is hardly as strong as one which occurs several inches from the point. This part of the Allegro movement may be played very artistically if the violinist is sufficiently

an artist to follow the theme of the pianist, which theme requires strong light and shade and pronounced rhythm.

Note the absolute independence of the rhythm in the cadenza which follows. One must feel the tonal spirit of the legato and be absolutely free and untrammelled by the grouping of notes in sevens and eights.

Again we return to the sad opening theme for a few measures, when a sparkling Allegro Molto in E major rushes madly into a Presto. The legato work is usually played with a whole bow, while the theme is played in the lower half of the bow.



The tied notes are rendered with a flying staccato stroke, the bow being raised slightly for the attack. The thesis must be strongly accented. A brief passage in E minor is played with a broad, free bowing. The runs should be as clear as crystal.

Hubay excels in daring modulations. Wilder and wilder grows the theme, sparkling with caprice. With true Magyar instinct he dashes into harmonics, not because they increase the difficulty of the work, but because they produce a weird and startling effect upon the hearer. Students invariably find fault with these harmonics, which are far from difficult. The vital trouble with the practice of harmonics is due to the fact that the student places his finger over the string instead of touching it at the side, and one should remember that to play a harmonic well it is sometimes a good plan to draw the bow a little nearer the bridge.

The glissando at the close of the work may be effective, but many violinists dispense with it as unnecessary and a trifle vain.

The "Hungarian Poem," No. IV., is also a favorite with violinists.

Its theme is entirely Magyar in spirit. It is so good a teaching piece that I venture to suggest a few points concerning the teaching of it. The first two notes of the theme are played with up-bow, flying staccato in the lower half of the bow.



The prevailing bowing is in the lower half, the down strokes coming with a peculiar chopping stroke. The bowing of the second theme is as follows:



The next passage opens with the up stroke, the second group of three notes and the following group of two notes being detached strongly, the bow also being raised slightly for each attack.

The original theme then appears in sixteenths, with spiccato bowing throughout. I usually teach the pupil to play the spiccato bowing at the middle of the bow. Those who play it toward the upper third must of necessity have a very ample technic. One should be familiar with spiccato bowing through the study of Kreutzer's études. I do not remember exactly when I learned it; but I distinctly remember that my rendition of the Ries "Perpetual Motion," annoyed one of my teachers in Berlin, and he said, "Always begin the spiccato below the middle of the bow. Then, as you become more familiar with the composition, advance toward the middle and upper third of the bow. Your thumb must be free and the hair of the bow must fall flatly on the strings. This position, however, varies. Then you must remember that the stroke is a sort of thrown or jerky one, a combination of lateral stroke and rising and falling of the wrist. Anyone can learn the spiccato who has a free wrist."

In the following passage and repetition of the theme one should preserve a rather uniform tempo. Under no condition should one sacrifice a clean technic to an ambitious accelerando.

I find this composition a favorite with pupils. Last year I heard it played by twenty or twenty-five pupils of a well-known Boston teacher. It is very effective when played in unison.

One of the most thoroughly Hungarian of melodies occurs in Hauser's Op. 29, No. 6, Czárdás. For capricious rhythm this work cannot be excelled. I do not know why it is not more popular as a solo piece, but is far less so than the well-known Brahms-Joachim Hungarian Dances. Of the last-named works, No. 5 is probably as popular as any. Its beautiful G string theme is broad, noble and full of fire. Students often prefer the well-known Hungarian Dance in D major to this one. I think it more hackneyed than No. V. The Hungarian delights in syncopation

and changes of tempo. He has an opportunity to display the moods and vagaries of his race in this way.

A STUDENT CONCERTO.

The fourth Concerto by Seitz is about the same grade of difficulty as the excellent Concertos and Concertinos by Accolay, Ortmann, Saenger and Sitt. The first movement is somewhat brilliant. There are no difficult bowings. The second movement is a Romance and decidedly melodious. The third movement is very brilliant. Let us consider briefly the Concerto form.

The concerto is a composition consisting of three movements in which one instrument takes the solo. The accompaniment—originally intended for the orchestra—may be played by a piano. (See Viotti, Rode and Spohr concertos.)

The form of the concerto is not unlike that of a sonata with the exception that there is always a prelude, or introduction, which is played by the orchestra; this introduction contains both the first and second subjects of the concerto. (Illustrated by the Rode 8th Concerto.) Viotti, Rode and Spohr delighted in a long introduction. Mendelssohn made an acceptable improvement in this respect, although he too gave prominence to the introduction.

Beethoven was able to enrich the solo part so that the listener almost forgot that he was hearing a theme which the orchestra had played before in a simpler manner. He also introduced toward the end a kind of free fantasia called a cadenza. Many great violinists delight in playing these cadenzas, which offer a fine opportunity for the artist to display his best points. The cadenza of the last movement is usually shorter than that of the first movement. The beauty of the Beethoven concerto is in the weaving of the orchestral part into the solo part—a sort of dialogue also common to Mendelssohn and others.

The concerto may be thus explained :

FIRST MOVEMENT.

| TUTTI. | SOLO. | SOLO. |
|---|--|--|
| First, or chief theme. Second subject often in the tonic but not always. | | |
| SOLO. Repetition of first and second subject. | The development of both subjects. A short tutti. | The second subject in the tonic. Ends in tonic. Short tutti. Short cadenza. Short tutti. |
| TUTTI. | | |

The slow movement is much shorter than the first movement. It is sometimes a Romance (Wieniawski Concerto in D minor).

Here the composer shows grace, elegance, feeling and power, and the artist who fails at this point runs the risk of being called a mere technician when he comes to the third movement.

The Finale, or third movement, is written in six-eight or two-four time, as a rule, and it tasks the executive power of the artist. It is the brilliant movement of the Concerto. Sometimes it is a rondo, as in a sonata. Sometimes the rondo is very characteristic and ingenious. For the best examples one may look to Spohr and Beethoven. The student should hear movements of the best concertos, noting the nobility and beauty of the principal subjects, the richness of harmony and the relation of the orchestra and soloist. It would be well to present a movement of Spohr's double concerto, or one of Mozart's double concertos, for violin and viola, or the Beethoven concerto, Op. 56, for violin, piano and 'cello as examples of more difficult and varied forms. Maurer's Concertante for four violins is well worth study.

NOTE.—The Dessauer Edition of Beethoven and Mendelssohn Concertos.

The concerto by Seitz (Op. 15) has a simple theme closing thus :



The form of the second subject is similar to the first one, and it ends in the dominant.



The introduction, or prelude, is very short.

The solo opens with a strong, broad sweep of the bow and a noble tone. The first eight measures should be brilliantly and nobly played. Then comes a charming and beautiful cantabile movement. The teacher should be very strict in matters of phrasing here. The passage which follows (risoluto) should, at the double stops, be played with great force from the heel to the middle of the bow. I should play the closing measure of this passage (ritard) on the G string. One should not play the

grazioso in strict time, but the teacher can best teach the phrasing by playing the passage. There should be strong crescendos. This part reminds one a little of De Beriot.

I would advise students to cultivate a good forearm stroke for short legato work. It is absolutely necessary in concertos. In the following passage the bow should remain at equal distances from the bridge, and the accentuation should be strong.



Students will observe that artists who play solos with orchestra always accent trills strongly. This suggestion may be useful at the close of the first movement of this concerto.

In the following *tutti* note the likeness in form and subject to the introduction. The second movement—*andante con moto*—should be played with a smooth legato stroke, and the student's attention should be called to effects of light and shade. I should try to bring out a beautiful pure tone, particularly on the A string, where much of the melody occurs. As a rule, I should play in the third position on the A string in preference to the first position of the E string, the tone is so much richer, and transitions are so easily and beautifully made. One

should practice bowing of this kind until one

has a perfect stroke. I should close the movement with the cadenza, clean cut and beautiful.



After the return to tempo I., following the cadenza, the theme should be brought out more broadly, at last terminating in a very beautiful and tranquil melody.

The third movement is an allegretto with a tendency to the rondo form. The *tutti* of this movement and the original prelude have a great likeness in motion. The violin theme opens brightly. The first group of staccato 16th notes I should play lightly and crisply in the

upper part of the bow, using as little space as possible. The next group of staccato notes should be played with more force near the heel.

The student should observe the necessity for strong light and shade in passages of this kind :



Observe that the pizzicati notes are played by plucking the strings with the fourth finger of the left hand. In the following measure the harmonic is obtained by placing the first finger lightly over *d* of the *A* string :



The double stops should be played very forcefully at or near the heel of the bow, the triplets following being very lightly played near the point of the bow. The passage of arpeggios should be very lightly and smoothly played near the point.



The tempo of the third movement depends upon the ability of the player.

There are several concertos by Seitz, two being in the first position. Compare this concerto with the Accolay Concerto in A minor.

FISCHER EDITION — LIST OF PRACTICAL TEACHING WORKS.

Berceuse — Renard.

Romance Sans Paroles, Op. 19 — Saint-Quentin.

Parlor Albums 1-2-3-4.

To Spring — Grieg.

- Sérénité — Vieuxtemps.
Reverie — “
Elegie — Ernst.
Serenade Andalouse — Godard.
Cavatina — Raff.
Suites — Ries (Op. 26) (Op. 34).
Romance — Svendsen.
Canzonetta — Tschaikowsky.
Chanson Triste — “
Legende — Wieniawski.
Romance, 2d Concerto — Wieniawski.
Valse Caprice — Hollaender.
Tambourin — “
Spinning Song — “
Canzonetta — “
Concertino, G minor — Saenger.
Intermezzo — Pierné.
Meditation — Massenet.
Humoreske — Tschaikowsky.
Mazurka — Taskine.
Ballade — “
Caprice — “
Concertino — Ortmann.
Second Concertino — Ortmann.
Concertos (No. 2—No. 4) — Seitz.
Concerto — Accolay.
Concertino — Sitt (Op. 31).
Dreams — Wagner.
Romance — D. van Goens.
Scherzo — “ “
Andante and Air de Ballet — Danbe.
Canzonetta — “
Berceuse — Reber.
Air Varié (Op. 22, No. 2) — Vieuxtemps.
Tzigane — Gabriel Marie.
Romance — “ “
Adagio Religioso — Saint Lubin.
Siegmund's Love Song — arr. Wickede.
Schumann — Slumber Song.
Simon — Cradle Song.

Violinists' Concert Albums —

Book I.

Book II.

Romance — Heitsch.

Hejre Kati — Hubay.

Six Little Pieces — Saenger.

Dancla — Op. 123.

TECHNICAL WORKS.

Kross — Art of Bowing.

Sevcik Studies — Books I. and II.

Wohlfahrt Studies, Op. 54, Op. 38.

Dont's Études, Op. 37 and 38.

Kayser's Études.

Schradeck's Scales and Arpeggios.

Method de Beriot.

Meerts — Mechanism of Bowing.

Fiorillo's Études.

Rode's Caprices.

Sitt — (Op. 32) (Op. 40).

" Scale Studies.

Kreutzer's Études.

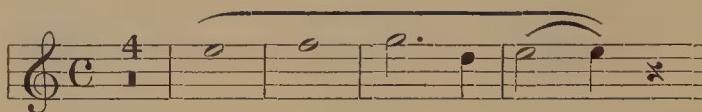
A STUDY OF BOWING.

Recently a young violinist was playing the 8th Concerto by Rode (first movement). Her accompanist found it difficult in rapid passages to play in perfect rhythm. The fault was due to the fact that the violinist failed to produce a rapid stroke in which the pressure was properly regulated and the tone-power uniform. Many violin students, when playing with an accompanist, invariably hasten the tempo in rapid passages, and at the same time play without definite accentuation; in nine cases out of ten also with sluggish technic. Students should observe this rule,—that several strokes of the same duration require equal lengths of bow, if one is aiming at equality of tone-power.

The player to whom I have referred had a bad habit of long standing: she used too long a bow stroke in rapid passages. She had not worked hard enough to produce a free wrist stroke. She had yet to learn that strokes of irregular duration require a division of the bow *which conforms to their duration.*

Let us take the best-known of hymn tunes. You will at once observe that the whole notes are to be played with a whole bow. It is a well-established rule that insists that whole notes should be played with a whole bow, half notes with a half bow, and quarter notes with only one-quarter of the bow. You cannot always follow this rule. Sometimes the tempo makes a change in the bowing. Sometimes increase of pressure requires a change of bowing.

We will take the violin arrangement of the *Meditation* by Bach-Gounod. It is almost impossible to play the bowing as marked; that is, if one is an amateur. Students invariably divide the bowing in the theme. It should not be done. That kind of slow practice is just what students need. For example :



Phrasing is crude and tone uneven when students fail to observe the simple laws which govern good legato work. Note also the quick dip stroke in the following passage of the same composition:



This must be executed firmly with a clever wrist stroke — a very short stroke at the heel. Let us take the allegro movement of the *Handel Sonata* in A major. The bowing is very difficult if one has not acquired a clever wrist movement. The notes are of irregular duration, partly slurred and partly detached, as is found in the first movement of the *Rode 8th Concerto* and the 23d *Concerto* by *Viotti*.

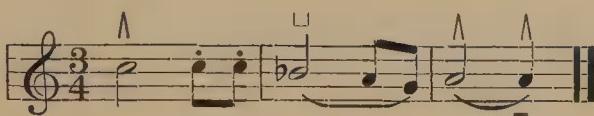
Most teachers change the bowing in the middle of the allegro movement of the *Handel Sonata*, but it is safe to say that all single notes between tied notes are played with a wrist, and not a forearm, stroke. In places of sharp accentuation as are found in the *Faust Waltz*, arr. by Alard, and the well-known orchestra selection, "*Poet and Peasant Overture*," the short strokes should be executed with a down bow. I refer to the syncopated passages. Syncopated notes are most frequently played with down bow. Orchestra players are very careful to follow this rule. No one but a violinist is ever guilty of playing syncopated notes with a strong accent on the first beat of the measure. Singers and pianists accommo-

date themselves readily to the syncopation, while violinists are prone to play with a decided jerk in the stroke. Of course, it is the easiest thing in the world to press the bow suddenly, and thus give a wrong accent.

Now concerning modifications of bowing, there are three ways usually quite comprehensible to students :

I. By breaking off the stroke and returning to the beginning. This is frequently employed in quartette work, when extra stress is laid upon certain notes, and all four instruments stop the stroke at once, returning to the heel of the bow for a new down stroke.

II. By stopping and starting again from the point reached. This passage from the *Berceuse* by Godard is a good example :



You will observe that in the last measure the note A is carried to the middle of the bow, and there the bow is carefully retraced and a new stroke begun.

III. By suddenly lifting the bow from the strings while continuing the stroke. You find clever examples of this style. A somewhat mild form of it is found at the beginning of the *Berceuse* by Godard and also in the Svendsen *Romance*.



I do not think that any one can perform this stroke with elegance unless one has an absolutely free wrist ; the equilibrium of the bow-stick in such a passage is maintained by the pressure of the first finger and little finger upon the stick.

This bowing is exceedingly difficult, but many beautiful effects may be obtained by its careful cultivation.

You will observe that the members of our best orchestras use, as a rule, a uniform bowing. Young students can be trained to follow bowing carefully, if they are often corrected and the fault definitely shown by marking the music. Few teachers are satisfied with the limited markings of our modern violin works.

An artist may play a certain composition to-day, and to-morrow play it differently. A student may not do that. I would not part with a

single carefully marked copy of the compositions which my teachers have marked. I see in those figures the kind hand of Julius Eichberg; the nervous, sensitive stroke of Johann Kruse; the pedantic, upright figures of Carl Markees; and the careful, well-worn mark of one whose hands are now still and whose violin speaks no more to those who honored his teaching — Heinrich Jacobsen. I have a few faded flowers which occasionally speak to me from the leaves of old books, but they are nothing compared to those pencilled spots in the works that I love. Do you know the language of flowers? There is a deeper language in my music page.

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The forearm stroke is a great drawback to students if used, as it frequently is, in rapid passages in which the wrist stroke is much more useful. When passages are not too rapid, if one needs a good volume of tone, a combination of forearm and wrist stroke may be used. The forearm stroke is always executed by a swinging of the hand, which necessitates a lateral motion of the wrist. Whenever the springing bow stroke is played at an unusually slow tempo, the player should resort to the

THROWN STROKE.

This stroke should first be practiced near the heel of the bow or in the lower third of the bow.

If played at the heel, an arm movement is used; if at the middle of the bow, a forearm movement is preferable. To obtain a free movement at the heel, practice the G scale in three octaves, thus :



- (1) Two down, legato; two up, flying staccato, at heel.
- (2) Same with four up, staccato.
- (3) One eighth note down bow, six sixteenth notes up bow, staccato, lower half of the bow.

Play the eighth Kreutzer étude with flying staccato at heel, thus :

The stroke should not be played in a "choppy" manner, and the wrist should be perfectly free. About the middle of the bow the stroke becomes less and less a stroke of the arm. Most teachers prefer to use the springing bow at the middle of the bow in passages which may be played at the teacher's option. Charles Dancla gave us a little teaching piece, which is called "Air de Ballet." It is very good for the first work with the thrown stroke. Do not confuse this with the forceful attack, or "leaping stroke," at the point, which is used in the *Ballade and Polonaise* by Vieuxtemps.

A clever bowing is found in the *Spinning Song* by Hollaender:



Begin this movement at the heel, playing the second and third notes with flying staccato at the heel.

The same bowing is found in the *Hungarian Poem*, No. IV., by Hubay:



The first two notes are played with the flying staccato at the heel.

Too many students use legato bowing when the varied bowings suggested would give more character to a composition.

Now, while the flying staccato and the thrown stroke are related, they are not identical. In the flying staccato the bow leaps from the strings but does not stop entirely, as is true of the thrown stroke. In the flying staccato also the bow sometimes leaps several times from the strings, without the aid of the hand, which holds the bow very loosely. Hungarian dances require this bowing quite frequently. The down stroke in the upper half of the bow is used when the rebounding of the bow is necessary, as in the passage quoted from the *Polonaise* by Vieuxtemps.

That division of the stroke which meets the demands of continued rhythm is an extremely difficult bowing for the average amateur, particularly because the average student has not a perfectly free wrist and forearm.

In rapid tempo the player must connect the short note with the note that follows, and not with the note that precedes. The long note is

accented and receives a greater length of bow than the short note. One should play the short note with a lateral motion of the wrist, while the long note should be executed with the forearm stroke.

As an actual means of tone development, "trick bowings" do not amount to much, but they add to one's style and brilliancy of execution. We are indebted to the French and Belgian schools for many of our best examples of such bowings.

THE MARTELÉ.

I use exercise seven of Kreutzer for the martelé. One should remember that the arm must be well raised for this style of bowing, and that the arm should also be moved independently. One serious habit is this: the pupil invariably draws his arm behind the shoulder, and therefore the martelé is not executed in the same part of the strings, the distances of the bow from the bridge being variable. The wrist should be free, although the movement is not a wrist one.

You will observe that the martelé at the point cannot be played with the hand in correct position and with the fingers in proper position with reference to the bow-stick. The hand is tilted decidedly to the left, while the first finger leans upon the stick and the wrist is much depressed. Note that the attack of the martelé is made with the edge of the hair; then the pressure must be instantly withdrawn. Do not stop the bow when exerting pressure upon the stick; it gives a harsh tone effect. The stroke is short, but the string will vibrate after the stroke if the martelé is correctly played. The martelé should always be played slowly, the stroke being short and the tone clear and distinct. Occasionally the martelé stroke is executed with the forearm. The up stroke is always dangerous and hard to play well on account of the difference of attack at the point. A student whose bow is too long for him cannot possibly cultivate a good martelé at the point. You will remember that the sixth Kreutzer étude is executed with the martelé bowing. The notes should be short and detached in up as well as down stroke, and strongly accented. The last three lines of the exercise should be mastered. They are the "hard places" in a student's life.

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As to how much bow one should use in certain passages, teachers differ. Audiences complain of rough and unmusical attacks of the bow, even in the cases of artists. We do not practice cantabile work enough; and we do not "dig" at the wrist stroke. The bow should, in heavy

work, touch the string with a sharp attack just a second before the tone comes, so that the tone will sound brilliant and decisive when the bow is moved. As soon as the bow begins to move, the pressure should be withdrawn. There are instances where steady and continued pressure is proper if the tone is to be long and full of dignity. For my part, I prefer beauty of tone to brilliancy of execution. I should never teach varied bowings to any students who had a small, rash, and amateur tone. I also think that phrasing should precede tricks of bowing.

STACCATO BOWING.

Comparatively few violinists excel in brilliant staccato bowing. The trouble is that they do not practice this particular thing daily. Aside from scales, which every artist, as well as amateur, should practice daily, I find that one derives great benefit from special practice of the staccato passages in our well-known concertos. I am very fond of a run in the *Polonaise* by Vieuxtemps :

The musical notation consists of two staves. The top staff is in common time with a key signature of one sharp. It features a series of eighth-note pairs, each pair consisting of a short vertical stroke and a longer horizontal bar. Above this staff, the instruction 'ritard.' is written. The bottom staff is also in common time with a key signature of one sharp. It features a series of sixteenth-note pairs, each pair consisting of a short vertical stroke and a longer horizontal bar.

Observe that this brilliant run is executed largely in the upper part of the bow, the last six notes only falling in the lower half.

The student who persists in playing a staccato run near the point of the bow *with the bow flat on the strings* will never play with brilliancy. The staccato requires the smallest possible point of contact of the hair.

Much depends upon the position of the fingers upon the bow-stick. The forefinger and middle finger exercise their own authority in quick accentuation and relaxation. One need not necessarily keep the ring finger and the little finger on the stick, but they should not be given such freedom as is true in spiccato bowing. In the up stroke a lateral motion of the wrist is necessary. One little pupil says that he "pinches" the bow-stick to produce the staccato. There is some truth in his statement,

for the movement of the muscles of the fingers does approximate "pinching."

Amateurs generally use too much bow for a staccato passage. Few can play well below the middle of the bow. It would be well if they would keep the fourth finger on the stick when playing below the middle of the bow, or near the heel. You will observe that heavy staccato work cannot be done at the point of the bow; there one obtains only lightness and grace.

Ole Bull was famed for his brilliant staccato bowing. It is said that he prided himself on being able to execute the staccato with down bow quite as easily and beautifully as with up bow. Few players can do this. The down-bow staccato requires long and arduous practice, and you will observe that the free lateral motion of the wrist, which adds to the grace and beauty of the up-bow stroke, cannot be used to the same advantage with the down bow. In down-bow staccato work *the ring and little fingers must be on the stick*, as the passage begins. I use a somewhat more tightly strung bow for the spiccato than for the staccato. In general the staccato requires that the hair shall be only a very little more tense than in ordinary legato work. Amateurs invariably use a bow too tightly strung. One cannot make beautiful effects of light and shade if such is the case. The fourth étude of Kreutzer is the proper one for thorough drill in staccato bowing. It should be played from middle to point, and the first note should always be drawn swiftly and perfectly parallel with the bridge. Students invariably cut the value of the last note:



The sixteenth notes should be played with the least length of bow possible. They should be clean-cut, clear and crisp.

The fifth étude may be played with staccato bowing also, and I would advise every aspirant for a good forearm stroke to play this étude at least five times daily, very fast and very firmly. It develops technic as well as tone.

I believe the reason why many students play staccato runs badly, is that they have never developed the point of the bow. Some use bows too long for the arm.

A clever little work containing staccato bowing is the "Air de Ballet" by Danbe.

THE SPRINGING Bow.

In the study of this bowing, one may use the exercises of Kayser, Book II., Casorti, Sevcik, and Kreutzer No. 2 (each note doubled) and No. 8 (in the same way).

Most students begin the study of the springing bow at the middle of the bow. The exact position varies with the tempo.

The student should first practice the stroke on the open strings, keeping the first two fingers on the stick. The thumb should not be too much bent. The movement of the hand should be less lateral than an up and down stroke. The wrist should be very free. The elbow should be raised sufficiently to produce a good springing stroke. If the elbow be too close to the body, the bow invariably falls on the strings with a disagreeable sound, while the stroke becomes a jerk. There must be no rigidity. When one has a command of the stroke on the open strings, it is well to play the *G* scale in three octaves, using the same stroke. I should begin at the middle of the bow, repeating each note. When this is mastered, play the springing-bow stroke in single notes.

Böhm has written two excellent pieces called *Perpetual Motion*, one in *C*, the other in *D*. When students have only a fair technic and have not a perfect command of the stroke, I allow them to double the notes in the *Perpetual Motion* in *C*. This is very effective, and is sure to please the average audience. Among other selections in which one may use the springing bow, I may mention the *Perpetual Motion* by Ries and another by Paganini. A *Caprice* by Ogarew, *Scherzo* by Arensky, and another *Scherzo* by van Goens are examples of this style of bowing. Note also the works of Sarasate, Nachez, and Hubay.

A fault of amateurs is an exaggerated style of changing the strokes of the bow. It is difficult to round off changes in bowing with ease and grace. Many students have a bad habit of lifting the third and fourth fingers from the strings during a light passage. Even in springing-bow work, the fingers, while they need not rest, must be ready for any new bowing that may succeed the springing-bow stroke. Changes of bowing require a yielding of the joints of the fingers, but not a change in the actual position of the hand with reference to the bow.

TONE GRADUATION.

This all-important subject deserves more attention than the majority of teachers give to it. A lifeless and monotonous tone is often the result

of a poor bow and violin in the possession of a really musical student. Every pupil should own a good instrument. Having this, he should give at least one-half hour daily to the practice of scales.

There are two factors in the education of the student which I have not mentioned. His teacher should give examples of beautiful tones. Again, the pupil should hear the splendid tonal work of great artists. I find that ensemble work aids greatly in teaching the pupil tone graduation.

The question of tone graduation includes more than the increasing and diminishing of volume of sound; it has very much to do with accentuation. Many kinds of scale bowings aid the student to accentuate. Here are a few excellent ones:

- (1) Play the G scale (three octaves) with two notes in a bow; whole bow.
- (2) Three notes in a bow; whole bow.
- (3) Octave in a bow; one eighth note; six sixteenth notes.
- (4) Play triplets, three octaves in one bow, beginning down bow.
- (5) Triplets, three octaves in one bow, beginning with up bow.
- (1) Cut the first note, then play two in a bow, staccato, accent the second.
- (2) Play the same scale, accenting the first note.
- (3) Play six notes in a bow, accenting the fourth.
- (4) Tie three notes, play the third staccato with accent, forearm.
- (5) Same scale at heel.
- (6) Ascend the scale in down bow, descend in up bow, accent every third note.

Tone graduation does not demand an exaggerated accent. Every player who suggests to his listener that he is accenting strongly to notify himself of the rhythm of the music shows weakness.

I have spoken of the strong habit which violinists have of accenting the syncopated passages, using an extra pressure upon the strings, which is inartistic.

Increasing the pressure of the bow, or the speed of the stroke, or both, has the effect of definite accentuation. For very marked accents one may exert special pressure, but it must not be prolonged to the detriment of a singing tone. The practice of scales in three octaves, with the crescendo and diminuendo, aids one greatly to produce tone-shading that is musicianly. If my students play with a dry and lifeless tone, we practice the C scale in the third position, using the crescendo four or five times in one bow, accompanied by the use of the vibrato. This pro-

duces what is usually called a warm tone, and is a great aid to expressive playing. The vibrato is, indeed, used too much, but it is sometimes necessary to artistic playing. Many teach it in the third position before teaching it in the first position. The fingers should not touch the strings except at the tip. A few rules will aid the student:

Place the finger firmly on the string; bend it forward and back, not allowing the hand to move. One should not allow the hand to touch at any point; the first joint of the thumb should rest firmly against the neck of the violin. The vibrato in the first position is not executed in any different way from the vibrato in the third position, but one needs to hold the thumb very firmly against the neck of the violin, as there is absolutely no other touching point except the tip of the finger on the string. No student who plays with incorrect intonation should attempt too much use of the vibrato, for those who use it under such circumstances invariably play sharp. Some can learn the vibrato in the second and third years of study; others must wait until the fourth year, especially if their intonation is false.

INTONATION.

There are several reasons why students play with false intonation — lack of continuous practice, carelessness, a false position of the left hand, and poor health. Said Ole Bull, "If I fail to practice for one day I notice the effect upon my playing; if for two days, my friends notice the effect; if for three days, the public are perfectly aware that I am not playing well."

Even excellent players, who have not time for regular and systematic practice, find that their intonation suffers far more than technic by lack of practice. A very sure way of playing with false intonation is to practice scales carelessly. I have frequently spoken of the false position of the left hand and the habit of clinging too much with the thumb, as the cause of false intonation. Very few students who are suffering from the effects of overwork and the nervous strain of hard practice, concerts and general excitement, play absolutely in tune at the end of a season. You will observe that singers are troubled by inability to sing in tune at the end of a hard concert season. Nothing so affects intonation as nervousness, the immediate result of ill health. One of my teachers abroad was, according to student dialect, a "perfect fiend," as regarded correct pitch. He would walk the floor for hours every day, exhorting his pupils to play their difficult scales and arpeggios correctly, and yet he himself

had the reputation of playing publicly with extremely false intonation. He had a very correct ear, but he was too overworked to play correctly.

Many teachers believe that certain ones of their students have no ear for music. There are very few people who cannot be taught to sing and play with correct intonation. In voice work the trouble is often an inability to place the voice correctly. Lack of practice also causes singers to sing with false intonation and with no resonance in the voice. Advanced students dislike to practice scales. There is no time in the life of an artist when daily scale practice is not worth while. I have frequently said that many artists practice the F \sharp major scale daily, and I know artists who practice runs, trills, arpeggios and other technical work. I believe strongly in scale practice, but there are certain difficult passages in Concertos which I think it far more useful to practice than to play *every étude* in *every étude book*. There is too much going over a wide range of violin literature and too little special practice of details.

It is true that many students have a rather sluggish ear for intonation. There are several things which may prove helpful to such students: scale-practice, practice of intervals, a good set of tested strings, a carefully adjusted bridge (a high bridge prevents the student from stopping the strings carefully and correctly), and, lastly, *thinking*. Paganini never practiced much with the use of the bow after he was thirty years of age. He would lie upon his couch and, with his violin under his chin, he would pass his fingers rapidly over the strings, memorizing his concert program carefully and correctly in this way. He knew the neck of his violin, and he knew *exactly* the positions necessary to produce certain tones. I often advise students to practice finger exercises without the use of the bow, at the same time urging them to listen carefully to the tone made by the fall of the fingers upon the strings.

I think that the study of harmony aids the ear, as well as the study of ensemble work.

Many of my students find it difficult to obtain regular practice with an accompanist. There are some pupils whose intonation is not absolute. They play much better when in frequent practice with a pianist. I urge it strongly, and I desire very much to have students attend the performances of Symphony Orchestras. A violinist learns more about violin music from a Symphony Orchestra than from the operas. Bowing, phrasing and artistic conception are among the good things that appeal to the watchful student.

Many say, "If a boy has an unmusical ear he ought never to study

that most difficult of instruments — the violin." When a student goes to the half-yearly examination at the Hochschule in Berlin he finds that to play the violin well is a very small part of his qualifications for entrance. In the first place he is to play, with a strange accompanist, a composition which he has carefully studied, but which he has not rehearsed for the occasion. Then he is to play the piano fairly well. After that he has a thorough test in "absolute pitch." He is made to stand with his back to the piano while one of the examiners plays major and minor scales, arpeggios, chords, etc., until he is quite sure that the applicant has "absolute pitch."

It is a good plan for young teachers to attend a dictation class once a week. The pupils write melodies, scales, intervals, as they hear them played, and I have been astonished to see the fine results of this work. It aids pupils to listen and to think. Then there is the excellent practice of listening closely and writing down the tempo at the Symphony, without consulting one's program. I do not think that the sense of "absolute pitch" is a direct evidence of superior musical talent. A certain teacher whom I know can always tell the key and the pitch — the exact high tone — of a singer at the opera. That does not prove that she is a musician, for she plays very unmusically and sings badly out of tune. The sense of absolute pitch is a gift, but it can be trained, to a certain extent, by frequent dictation exercises.

I have known artists, suffering from nervous prostration, who have neither played nor sung correctly for years. When well and strong the artist is acquainted with his violin key-board. He estimates distances correctly, just as a skillful carpenter takes the dimensions of a room by a single swift glance of the eye. Both have trained a sense which responds at once to the will.

At the beginning of the year every student should send his violin to an expert repairer. It is a waste of time, and a direct detriment to correct intonation, to play upon a violin whose bridge is badly adjusted, too high and too broad at the top, and whose surface is almost flat. The selection of strings depends upon the nature of the violin. Some violins have a weak point on the G side. After all, it is a good thing to remember that, with all the aids to correct intonation, there is nothing like *hard work and concentration of mind*.

At the beginning of the teaching season I find that many pupils play out of tune, not so much because of lack of practice as because of false strings. Again, deep furrows may have been worn in the sounding board of the violin, and the strings rattle. I say to my pupils, "You

would not expect the carpenter to build a good house until his tools are in order. Why should you come to me with bad tools?"

THE ÉTUDES OF KAYSER.

No. I.

Many teachers skim over the Kayser and Dont études in their anxiety to start the pupil in Kreutzer as early as possible. If the pupil intends to become a professional, it may be necessary, on account of the wide range of violin literature to be studied, to begin Kreutzer as soon as expedient.

The études of Kayser are very useful as regards the development of the forearm and the command of varied bowings. The exercise No. I., Op. 20, Book I., should be played with short, detached strokes — middle to point of bow — and this bowing should be used until intonation is pure, string changes free and even, and technic sure.

The pupil should use the fourth finger when so marked. Let the elbow be well under the violin while playing on the G and D strings. The bow should always begin the up stroke parallel with the bridge.

When the pupil can play this étude with a forearm stroke, let him take it in the lower half of the bow, with detached strokes. After that he may play it with a light legato stroke — middle to point — and then with a wrist stroke at the middle, point and heel of the bow. As an exercise for free bowing, the pupil may use the whole bow. As a study in syncopation, this exercise is valuable:

Fore-arm, smooth, legato.

It might also be well to play this exercise in the lower half of the bow.

Another valuable bowing is this :

Staccato at point.

The excellent forearm bowing of two tied and two cut

is valuable, and students who rasp in the lower half of bow may find it advantageous to practice the bowing in the lower half and then reverse it; two cut and two tied. I use another forearm bowing also:



The up stroke must not be jerky. The forearm must be very free. Reverse this bowing occasionally. Some clever young pupils like this bowing:



Observe that in staccato bowing at the point the bow rests on the outer edge of the hair, except in string transfers.

No. 2.

I do not teach this exercise in its order. Pupils of this grade have not done much with the crescendo and diminuendo, and, as a rule, cannot play the vibrato. I do not teach the vibrato until intonation, bowing and tone are fairly well established. This exercise, No. 2, also requires that we transfer well at the heel and phrase musically. I leave the exercise until later, as a rule.

No. 3.

This exercise should first be played with a detached stroke, forearm or wrist, thus:



Every note should be clean-cut.

Do not depress the wrist.

The teacher should observe that the fingers of the pupil do not leave the string too soon. One should never hear the fingers leaving their positions. The fourth finger should be used when indicated, and, if its intonation is flat, the trouble will be found to be with the position of the

hand; the thumb should be forward and the first finger in a position to fall vertically. After the exercise is practiced with legato bowing, let the pupil use a free, broad stroke.

No. 4.

If this exercise is practiced carefully it will be of infinite advantage to one when one comes to the study of the ninth Kreutzer. A few suggestions at the start:

1. Economize the bow.
2. Let the fingers fall firmly.
3. Give each note its proper value.
4. Accent at places indicated.
5. In string changes make the change with as little perceptible movement of the arm as possible. Do not dip the arm too much on passing to the E string.
6. As the fourth finger comes into constant use, let it be ready over its note and not partly under the neck of violin.

In the following passage you will find that it is not easy for the amateur to move to C with fourth finger while the other fingers remain practically *over* their notes.



This position must be carefully watched by the teacher. The thumb must be free, and it may advance forward a little on the neck of the violin. The first finger sinks down just a little and the hand relaxes and bends in a trifle toward the neck of the violin. The notes A and C then fall easily from the third and fourth fingers, which must be bent and not extended out. Keep the third finger down while the fourth plays. The training of the third and fourth fingers is very important. It has much to do with the formation of a fluent technic. The two fingers should move together, and when the third plays the fourth should move in the same plane with it. This rule never varies, and I am convinced that students and teachers are not always strict about it, hence the acquirement of a fluent technic is not made important.

If played carefully this exercise is of great aid to the pupil in his preparation for Dont and Kreutzer. The bow should not move too rapidly, and a beautiful legato is to be sought.

No. 5.

This exercise is in the key of A, and young pupils invariably play the G on the D string incorrectly. Let the pupil play his A scale in three octaves with whole, lower half, and upper half bowings.

I have constantly to emphasize the importance of string changes in this work. The best stroke is the forearm stroke, detached. In string changes let the bow fall in every case at a point on each string one inch from the bridge. The exercise is designed to cultivate a fine, broad tone and a good forearm movement. I should not use any other stroke of the bow. The teacher should never permit the pupil to leave this exercise until he is sure of his intonation. Some of my pupils have not a keen ear for music. I make them listen to every tone in this exercise.

No. 6.

No. 6 I rarely take at the required tempo, at first. The most difficult thing about this exercise is the command of the crescendo. This should never be played with a disagreeable, jerking stroke, and the last note of each group should never be cut. Every note should receive its proper value. In this exercise, as in the preceding one, great attention should be paid to intonation and a smooth, legato bowing. The pupil should practice faithfully the scale of E♭ with a broad, even tone.

No. 7.

While teaching in a boarding school in which the music students were graded as other pupils were, I generally used No. 7 and No. 8 Kayser on examination day. Now let us see what No. 7 offers. In the first place, if well played, it is a preparation for Dont and for the Kreutzer Étude No. 7. I will suggest that it be played with the forearm stroke, detached. Every tone should be brilliant, crisp and clean-cut. The plane of arm and string should be carefully watched; the arm must not seek a plane lower than its string. Begin the exercise on the edge of the hair at the middle of the bow. In passing from the G to D string, the wrist should dip forward, the hand following; on passing from the A to D string, the bow should fall easily upon the D string by a quick throwing of the wrist upward; in other words, in transfers the wrist precedes the forearm. The movement described is a sort of undulating movement, which ought to be taught in the first ten lessons, thus:



The pupil should be very careful to place his fingers on the strings quickly; one should not hear the passage of fingers from string to string; the fingers should not leave the strings too soon, nor should they move unless it is necessary. Do not dip the arm too much while passing from the A to the E string.

Remember the four planes which the arm takes for the four strings. The actual distances of the bow from the bridge should not vary. Begin the up stroke straight.

Another point I would emphasize: do not try to throw the bow with the wrist, at the middle of the bow. This is a forearm exercise, and the lateral motion of the wrist is not necessary in detached bowing of this type. Observe that the elbow and wrist bend sharply on the up stroke. This aids in keeping the bow straight.

No. 8.

This exercise is one of my hobbies. I generally teach it with twelve notes on a bow. To obtain a flowing legato is not easy. There should be no pause between the measures. The wrist must rise and fall freely in string changes, keeping that undulating movement so necessary in legato work. When we come to Dont's studies, as a rule we can work for tone and technic, because our bowing is fairly well fixed.

With every exercise the scales should be practiced.

No. 9.

I generally teach No. 9 with a short stroke near the middle of the bow. I prefer a staccato bowing. The pupil should be careful of intonation. His attention should be drawn to the development of the exercise. Staccato bowing at point and heel may be used, but this is not absolutely necessary.

No. 10.

I first teach this exercise with legato bowing and forearm stroke. It should be very smoothly played. I often play the first eight bars with a running legato bowing at the point of the bow. The bow should be parallel with the bridge. When possible the fingers should seek their places before the bow begins its stroke. In four string changes (half bow) the fingers should take their places on the strings quickly, and when the arpeggio begins every finger needed should be in place. In four string changes the wrist and forearm act in sympathy, and the arm moves out from the body as the plane of each string demands.

The pupil ought to be able to obtain some light and shade in the exercise, and accentuation should be carefully marked. I often stir ambitious pupils to their best by reviewing the exercise with an increase of tempo.

No. 11.

While I do not use varied bowings with No. 10, I generally use a great variety of bowing with No. 11.

I first use a forearm stroke, short, sharp, detached.

When the exercise has been learned thoroughly in this way, I take the following bowings, playing five or six lines with each bowing.

(1)

at point.
forearm.

(2)

a clean stroke
near the point.

(3)

forearm — to learn
syncopation and
accentuation.

(4)

Staccato at point.
" " middle.

Note at the close of the exercise that the up-bow chords should be played with a sharp attack, the bow being parallel with the bridge.

No. 12.

I always think of the thirteenth Kreutzer when I teach this exercise, which is so good a foundation for legato bowing. Play the notes smoothly, evenly, and in exact time. Do not hurry the exercise. Economize the bow. Accentuate with care. Try to give some attention to light and shade. In extensions of the fourth finger try to keep the finger previously used on the string. Do not scoop for fourth finger extensions. Strike the note exactly as you mean to. Let the chromatic work be clean and accurate. Ambitious pupils wish to play this exercise too fast. I should hold them back. The whole bow should be used.

No. 13.

With No. 13 comes some third-position work. The pupil should have been taught the correct position of the hand, and he should be able to play with ease the following exercises, or others which the teacher should write.

1. The G scale in first and third position (on G string).
2. The D, A and E scales in the same way.
3. The scale of C in the third position, beginning with C on the G string.
4. Such exercises as the following:



This exercise of Kayser should be played with a smooth, detached stroke of the forearm. The upper arm should not move save in transfers from string to string. In passing from the third to the first position, the thumb should go *with* the hand, and not precede it. When stretching for C on the E string with the fourth finger the pupil should not throw the wrist out violently. The muscles of the left hand should be perfectly relaxed.

No. 14.

This exercise should be played with a swift, detached stroke. The pupil should strive to accent well. This is an excellent exercise for dynamic shading. The grace notes should have no time value. The pupil should strive for a singing tone and a good pianissimo when required. There should be no pressure on the bow at the close of each group of notes.



Many pupils find it difficult to play the long staccato runs with ease. The prime difficulty is that pupils do not use economy in the use of the bow. Every pupil should have learned to play the staccato at the point of the bow before this time.

No. 15.

I usually devote some time to No. 15. The teacher should not always play this exercise for the pupil. She should listen to it. The trills should be clean-cut, brilliant and even. At this point it may be well to call the attention of the pupil to the fact that soloists always accent trills very sharply in playing with orchestras. Throughout Kayser and Kreutzer I should play two trills only to a trilled note. This gives uniformity to the study of trills. At "*marcato assai*" I should not allow the pupil to take a more rapid tempo. The staccato notes should be short and at, or near, the middle of the bow. All third-position work should be *mastered*, not *stumbled over*. "One exercise mastered is worth a whole book of half-mastered exercises."

The chords of the Coda should be smoothly and evenly played. Faults of pitch should not be neglected.

No. 16.

This is one of the best exercises. In this, as in all exercises, the fingers should not be raised too soon, and they should fall with force. The whole bow is used. Pupils should not be allowed to neglect the use of the fourth finger. String transfers can be made smoothly only if the pupil keeps the forearm on a plane with the string upon which he is playing. In short transfers the wrist should rise and fall with an undulating motion. As to the intonation of No. 16, it is impossible for some pupils to play in tune at the outset. These should play hard passages many times with single bowings.

No. 17.

This exercise should be played smoothly and melodiously, with proper tone shading. Tones should be well connected at the heel and point of the bow. I would suggest a slight running staccato in the last two notes of the first measure. A perfect legato must be maintained when so marked. The value of rests should be carefully noted. The last two lines are difficult for many pupils. They should be mastered. The exercise requires a long bowing and much smoothness, in the beginning. Short staccato notes should be played with the forearm.

No. 18.

I teach this exercise as an example of forearm bowing. Notes should follow each other swiftly, and there should be perfect independence of the forearm. The last chords are at the heel of the bow.

No. 19.

This should be played with staccato bowing (forearm). The syncopated passages should not be unduly accented. A smooth legato should be maintained at the close. As to the springing bow, I generally review the G scale with two notes of a kind. A long, smooth staccato may be obtained at the middle of the bow. Great artists play this bowing in the upper third of the bow, but technic must be ample to make this possible.

No. 20.

This is an exercise which I do not always teach in its order. The pupil should have excellent control of the wrist at the heel of the bow. In the double stops, both fingers should seek their places at once. Pupils should play the pizzicati notes with the fourth finger. Double stops should be smoothly played and in tune. There should be some broad bowing at the points where there are decisive chords.

No. 21.

In all of the Kayser exercises there should be something more than mere *mastery of notes*. Technic, tone, and bowing, all have their part to play. If the teacher neglects any of these she will be obliged to work the harder in the study of Dont and Kreutzer. *It pays to make the foundation sure.*

No. 21 is played with a smooth, quick movement of the forearm. Short notes, detached, are played with the same length of bow as the tied notes. There should be no jerking in the down strokes, and absolutely no stiffness in wrist or forearm. The closing chords should be firm, decisive, and accurate.

No. 22.

I rarely teach this exercise, because there are others which appeal to me far more. In fact, I prefer certain exercises of Sevcik.

No. 23.

This interesting exercise may be played with forearm bowing, at the heel or in the upper third of the bow. Undue pressure should not be exerted at the expense of a singing tone. The pupil should learn to produce a good staccato by *pinching* his bow stick. The pupil should always play the scales in the keys of each of his exercises. I find that pupils invariably raise the fingers too soon in these exercises. No teacher should neglect the training of the *ready hand*.

No. 24.

For a swift and firm forearm stroke, this exercise is invaluable. Some pupils also play it with a long, broad stroke. Accents should be strong.

As to the third book of Kayser, I would say that in some cases I select a few exercises which pupils especially need, and go on to Dont's Opus 37-38, which books are absolutely necessary before Kreutzer is studied.

THE ÉTUDES OF DONT.

There seems very little to say concerning the excellent études of Dont since they have been so carefully revised and fingered by Mr. Saenger in the Fischer edition. I wish to say, however, that teachers do not, as a rule, give enough time to the teaching of these exercises. That is the reason why pupils come to us who have been struggling with Kreutzer, and who find themselves utterly at a loss to account for their slow progress. Even with excellent preparation, the Kreutzer pupil rarely succeeds in playing more than the first twelve études in one year *at a high standard*.

Mr. Saenger recommends that the first exercise of the twenty-four Preparatory Exercises (Op. 24) should be played with a whole bow, evenly and firmly. Like the legato exercises of Sevcik, Dont's études require a continuous, even tone. This particular exercise requires perfectly smooth string transfers and a fluent technic. As to playing the exercise in tune, it should be within the ability of each student to play it without faulty intonation. So many pupils "stumble" in their études that a teacher should adopt that good old European pedagogic plan of making the pupil play a passage fifty times "to pay for playing it once wrong." There is nothing like training pupils to exactness.

EXERCISE 2.

In Exercise 2 a forearm movement is required. The student should be very careful to play his down strokes with swiftness and ease, keeping

his bow absolutely parallel with the bridge. Generally students fail to perform the latter part of the exercise in time, the second-position work being difficult. The exercise should be mastered.

EXERCISE 3.

Exercise 3 should be played with an even, fluent tone. String transfers can only be beautiful when the arm, forearm, and hand work together sympathetically. The bow should by this time be trained to assume the desired plane for beautiful legato work. The pupil should understand the economy of the bow and not allow his tone to become thin at the end of a measure. The fingers should not leave their places until necessary.

EXERCISE 4.

This exercise is also played with a forearm movement. There should be perfect ease and quickness in the down stroke. The wrist should be absolutely free, for the rapid string changes are made rather with the wrist than with the forearm. The pupil should be able to read the second position as easily as the first position, and, if he "stumbles" at this point, he should strive to overcome his fault by the practice of scales in the second position (see Schradieck), or by supplementing these exercises with certain exercises in de Beriot's Method. Some pupils have a more ample technic than others at this point. They should be permitted to play this exercise rapidly, using less than one-half of the bow. A free, running stroke at the point is often useful.

EXERCISE 5.

This is in the second position, but I do not teach it to any pupil who is not acquainted with that position, for it is difficult at the best. Several authorities recommend that certain exercises shall always be played in other positions than the ones indicated. That will do for Sevcik's studies and the second Kreutzer étude, but I cannot see the advantage in this étude.

EXERCISE 6.

This may be taken with the forearm movement, with a shorter bowing according to the tempo possible to the pupil. String transfers and fifth-position work should be faultlessly executed. Above all, in these exercises let the teacher strive to induce the pupil to produce a singing tone, beautiful and resonant. Technic of the left hand plays but a small part in these studies, however important it may be.

EXERCISE 8.

I do not teach Exercise 8 to pupils whose chief difficulty is poor intonation. There are better exercises than this. If the teacher decides to use it, it is best to play the entire exercise *with* the pupil before he has practiced it at home, and especially necessary if the pupil has an incorrect ear. In connection with this work let the pupil play Schradieck's chromatic scales.

EXERCISE 9.

This should be fluently and gracefully played. I remember how I once had to practice the twelfth Kreutzer étude "measure for measure" until every arpeggio was correct. Let the pupil play each measure of this exercise until it is mastered. It would be well for the pupil also to play the A major scale in three octaves, at this point. I would suggest four ways of playing the exercise: at the point (a running legato); in the middle of the bow; at the nut; and with the whole bow (a swift passing legato).

The harmonics should be played with the finger *against* and not *over* the string.

EXERCISE 10.

Exercise 10, more than any other of the Dont études, requires perfect command of the forearm. Strokes are likely to be decidedly jerky. The constant change of positions here is very difficult for the pupil. Note that the thumb moves with absolute freedom. In changing from position to position, do not slide into place. One should not *hear* the fingers gliding to and from their places, and yet the legato effect should be maintained.

EXERCISE 11.

Probably the student has learned the *appoggiatura* before this point, but there are few pupils who have at first a *clean technic* in this exercise. Let the pupil examine the Haydn Trios and the Mozart Sonatas.

EXERCISE 12.

Exercise 12 is played with a half bow, or shorter length, according to velocity. The pupil should not raise his fingers without cause. In the cases of pupils who play half-steps with faulty intonation, a serious study of several exercises in Sevcik's Book I. might be advisable.

EXERCISE 13.

Exercise 13 is not easy for the average pupil. First of all, he must see ahead of where he is playing. Again, he must show economy in

bowing. The tone should be uniform throughout. Fingers should *seek* their places before they are needed. Many pupils desire to play this exercise with four notes on a bow, at first. I should not, as Professor B—— once said, "make bridges over which donkeys may ride." Naturally the exercise requires the whole bow.

EXERCISE 14.

In Exercise 14 the staccato and legato work should be clearly defined. There should be decision in both. The upper arm should remain quiet, and the forearm should be well trained and free. In stretching the fourth finger, the wrist and hand should bend forward and be relaxed.

EXERCISE 15.

Exercise 15 requires clean-cut technic. It should be played with the whole bow. The trills should be played twice, and they should be accented. A smooth, flowing legato is required. Scales (Schradeck) in the fourth and fifth positions should accompany this exercise.

EXERCISE 16.

Exercise 16 is well marked by Mr. Saenger. The fingers which should remain down are marked with an asterisk. The hand should never leave its position until required. This exercise is an excellent one for training the pupil to pass from position to position with absolute ease and security. The whole bow is used.

EXERCISE 17.

Exercise 17 requires evenness of tone, firmness of fingers, quick position changes, and uniform tone throughout, with rather strong accentuation at the beginning of each measure. I sometimes refer to it when pupils are having difficulty with certain exercises of Kreutzer.

EXERCISE 18.

This requires that the fingers seek their places at once and remain in position as long as necessary. Mr. Saenger's suggestion that the exercise be first played thus is very good :



When so played, the pupil may use the lower half of the bow and accent strongly. When played in the usual way the whole bow is used. The

teacher should analyze each pupil's hand. The fingers should lie well over the strings, and on no account should the strings be pulled to the right or left. This fault always leads to poor intonation. In this exercise, when there are eight notes on a bow, the whole bow is used. When there are four notes on a bow, the upper half is used.

EXERCISE 19.

I usually omit this exercise until after we have played certain exercises of a preparatory nature.

EXERCISE 20.

This valuable exercise should be studied with care. It lies easily in the upper half of the bow, and the staccato runs should begin at the point of the bow. There should be no jerking of the bow in either legato or staccato work. All staccato notes should be crisp and clean-cut. Few pupils are able to play the exercise at the tempo required.

EXERCISE 21.

Number 21 is another valuable whole bow exercise. In certain measures only the half bow is required. Technically it is not difficult for clever hands, but stiff hands find some difficulty with the half tones. The fingers must not move too quickly from their places; in other words, to obtain pure legato work *fingers and bow must act in unison*.

EXERCISE 22.

I do not teach Number 22 until later. This is also true of Number 24. Some pupils have not the hands for chords and double stops, and must be trained for a long time before they are ready for just this grade of work. Before playing double stops in Kreutzer's études I always urge the pupil to review his Dont chord studies. I also supplement with certain chord studies by Casorti and Schradieck. Each teacher should study the needs of pupils.

EXERCISE 23.

This is an exercise which I usually omit until we have played certain preparatory exercises (de Beriot's method) and several duos by Mazas, Alard, and Viotti, in which I play the second violin part. During the study of Dont I select several exercises from the Opus 32 by Hans Sitt (Fischer edition). The Book I. by Sitt may accompany Kayser I. The Book II. may supplement Kayser II. and precede Dont, Op. 38.

Book III. may accompany certain Dont études or fill in space between Opus 37 and 38.

As to the Dont études, they should be *thoroughly* taught before Kreutzer is begun.

THE TECHNIC OF THE BOW.

THE STUDY OF CASORTI.

Casorti's Exercises are designed mainly for the development of the wrist, and as studies in legato bowing. They are very valuable for students who do not understand string changes.

ÉTUDE I. should first be played in the middle of the bow, with a wrist movement. I call this stroke the "figure eight stroke." It is a rotary movement on the axis of the wrist. As a study it is one of the most difficult and most essential in the development of the technic of the bow.

To preserve a perfect legato, there must be absolute freedom of the wrist and flexibility of the fingers of the left hand. The bow should keep close to the strings; string changes should not be made by a violent tilting of the bow.

In this exercise the teacher should insist that the pupil hold the fingers down until it is necessary to remove them from their positions. At the points where the same finger is used in quick succession on two strings, the finger should dip at the upper point so as to lie on two strings at once, but the finger should not be raised from the strings to assume a similar position on the next string.

After playing this exercise at the middle of the bow, it will be well to play it at the heel and point of the bow. If played at the point, it becomes a swift, running legato. The movement at the heel is perhaps the most difficult to execute with ease in groups of two notes. In this case the first finger should exercise very little pressure on the bow-stick. The fourth finger, on the contrary, should press strongly. The exercise may also be played with short, sharp, detached strokes, at the middle, point, and heel of the bow. It may also be profitably played with various bowings in the upper half of the bow. A still more useful bowing is a detached forearm stroke in single bowings.

ÉTUDE II. This exercise is very difficult for pupils, as it is necessary to draw a rapid bow, at the same time producing a singing tone. Staccato notes should be clean-cut with the whole bow, or with the forearm stroke.

Some one may ask when Casorti should be taught. I should say

that this work finds a place in the study of Dont and Kreutzer. It is merely a supplementary work for pupils who need particular drill in bowing.

Numbers 1 and 6 are useful at the beginning of the season, so much so that I have had copies of these exercises prepared for the daily practice of students, who should continue them for several months during the early part of the year.

ÉTUDES III., IV., V. These are also useful exercises. The first one for broad string changes; the second to supplement Dont's exercises in double stops, or to accompany Schradieck's works. The strong point in teaching these exercises is to lead the student to produce a broad, free tone, and to place the fingers at once in position, both fingers falling simultaneously. The value of every note should be carefully taught.

Étude V. is an exercise in double stops, very valuable for dynamic shading. The tones should be uniformly even, there being no break in tone at the heel and point of the bow. In fact, in all legato work the change from up to down bow should be imperceptible. Tone graduation is so important a subject that it is not advisable to begin it with such exercises as this one. The attention of the student should be constantly drawn to the subject of tone shading.

ÉTUDE VI. This exercise should be played with a forearm stroke and different bowings. Special emphasis should be laid upon the study of entire measures in one bow, and a staccato bowing, both of which are valuable. The teacher may also teach spiccato bowing at this point.

So much has been said about the springing bow that it may be well to suggest to teachers that No. 15 should be played in this manner. For pupils who are beginning Kreutzer this bowing may be used, each note being doubled. I generally use spiccato bowing with No. 2 and No. 8 Kreutzer.

THE STUDY OF KREUTZER.

I have frequently found students who have played Kreutzer, Fiorillo and Rode's Caprices, and yet they cannot play one Kreutzer étude correctly.

This may seem a very strange thing, but it is, indeed, true that very few violin students love to study études.

One is never too old for Kreutzer. I dropped it for two months, and I found that I had actually forgotten a passage which I have for years played with students from memory. That reminds me that it is a good rule, and one that works well, to oblige every student to memorize the

second étude (in C). Supplement the étude with Massart's excellent bowings, and you have an opportunity to teach over one hundred bowings "to the same tune." By using Massart, one can easily keep the student working upon the first twelve Kreutzer études for a year, and in that time many important bowings will have been mastered.

I find it advantageous to insist upon a half-hour of scale practice daily. We take the G scale in three octaves, and use over seventy-five different bowings. After we have the G scale well under control, we take the A♭ scale, then A♯, B♭—and so on to the scale of E♭. Few students master the F and F♯ major scales in three octaves, because they are the scales which only great artists practice daily, and find exceedingly difficult for rapid bowings in the last octave.

Hardly any pupil of average ability and talent in America is prepared for Kreutzer under four years of study. We teach Kreutzer in the fourth or fifth year in America, and, indeed, I doubt if any but geniuses ever accomplish it earlier. Tone and technic are two essentials in these études, and I am sure that few students have the technic before the fourth year. Every year pupils have to review Kreutzer. A faulty bowing, a sluggish technic, a rash tone, are some of the reasons for the review work. We rarely teach the first étude. The second in C



should be practiced with the most important bowings of Massart.

A pupil came to me some time ago, who had played this étude with the Massart bowings, but he had practiced only the first line over and over, with the bowings. This would not do. He found it much more difficult to play the entire étude with a certain bowing and then to repeat the process with another bowing. One étude should always be practiced in its entirety, with the most difficult as well as the easiest bowings, and one should select the bowings in ordinary use.

The third étude of



should first be practiced as I have indicated above, with half bow from middle to point, and staccato. The tone should be clear, firm and even. The student should observe that the bow remains exactly parallel with

the bridge, and lies on the strings about one inch from the bridge. At the end of a summer vacation a student's bow invariably slips on the strings, and the tone is either small or harsh. I always use the second Kreutzer for a week or two, with the bowing indicated, and insist on practice before a mirror. The étude should be practiced at first slowly; then in a few days faster, until a fine, smooth tone is accompanied by a free, forearm movement. The teacher has always to watch pupils' fingers in this étude. The habit of lifting the fingers from the strings before it is necessary is a very injurious one. Here are a few remarks which I find necessary to repeat many times during a week:

I. Left thumb in advance of first finger. Let the left thumb precede into the third position.

II. The left hand moves into the third position without any extra movement of the thumb. In other words, the thumb goes with the hand, placing itself in the third position close to the body of the violin.

III. The fingers fall *vertically* on the strings. If the thumb is placed wrongly, the fingers will fall diagonally, and one is never sure of correct pitch in such a position.

IV. In the fifth position the thumb should be well under the neck of the violin, and the fingers should fall vertically. In all the positions, except the very high ones, in which cases the fingers are too large to remain in a fixed position, the fingers should remain upon the strings as long as possible.

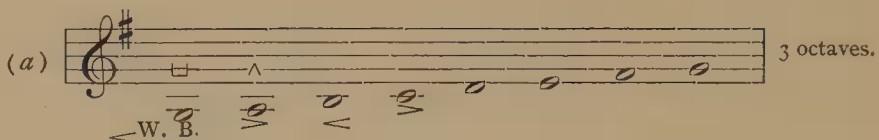
V. The finger should fall upon the string before the bow changes. Paganini used to practice scales without the bow, and he heard every tone. When Professor Joachim plays, one who is very near him often hears his fingers fall upon the strings, for he throws them with tremendous force.

The bow should touch the strings on the side of the hair, not on its flat surface.

VI. The knuckles of the left hand should be parallel with the bow-stick. It is an old system, and it prevents the free action of the wrist, to tilt the right hand in the direction of the violin. The forefinger should rest very little on the bow-stick; in staccato work, at the point of the bow, and in accents, the first finger presses upon the bow-stick very firmly.

VII. The real strength of modern bowing consists in the placing of the second and third fingers opposite the thumb, which is slightly bent. The fourth finger merely aids in balancing the bow, and should never press too much, or remain in a constrained position.

VIII. American students seem to have a mania for technic. Cantilena work is not practiced enough. Every student should practice slow scales daily. I would suggest such bowings as these:



- (b) Crescendo in down bow ; diminuendo in up bow.
- (c) Crescendo and diminuendo in one bow.
- (d) Crescendo four times in one bow.

All of this work is valuable in preparing a student for artistic playing.

To most teachers it is unnecessary to say that some of the Kreutzer études are not practical. No wise teacher will teach *every* étude to *every* pupil who comes to him. Some pupils need one kind of work, some another. I do not remember that I ever studied the first étude. The second I have studied many times, using the Massart bowings. The third is practical when played with single bowings and a somewhat swift forearm stroke. The fourth should be practiced in the upper part of the bow, the staccato notes being crisp and delicate, at or near the point of the bow. Even an advanced player likes to practice the fifth étude five or six times a day for the development of the forearm stroke. I never use the bowings given in Peters' edition, but I play the étude with single, somewhat detached, strokes.

I should never give the sixth étude with the martelé bowing, unless the student has a very good command of bowing and an absolutely free wrist-stroke. Then practice the martelé at the point. Its principal mission is to train one for fine attacks at the point. This étude should also be practiced in the upper half of the bow, very moderately and with much decision in the stroke.

This question has been asked : Should the seventh étude be practiced with the hair of the bow touching the strings *always* at the smallest point of contact? No, the rising and falling of the wrist, necessary in changing from string to string, makes the bow vary, the flat surface of the hair sometimes touching the strings. The wrist should be very free. The stroke of the wrist is lateral. I should not use the martelé bowing at point. Other teachers may differ. I use a forearm stroke, modified, of course, by the necessary movement of the whole arm in changing from

string to string. The forearm seems to describe a circle around the elbow joint. You remember how we learn to describe a circle on the blackboard in the Public Schools. The swing of the forearm corresponds almost exactly to that idea.

I play the eighth étude with Massart's bowings. If the student learns the first twelve études in the first year of his Kreutzer study he is doing well. He ought to spend some time on the second and eighth, because Massart offers so many varieties of bowings with these two études. I like the ninth étude for the legato work and also for the fine training which it gives to the left thumb. From the tenth étude one learns to pass readily into the higher positions, and if one studies Massart in connection with it, the clever bowings there given are extremely valuable and interesting. I often refer to this exercise, especially when playing any flying staccato work in the lower half of the bow. The eleventh étude is valuable because it trains one to pass smoothly and easily from position to position and from string to string, while using a continuous legato stroke.

We generally refresh ourselves with the twelfth étude after a summer's vacation. One should practice each group of two measures until each series of progressions is mastered. The exercise is played near the middle of the bow, with special care that the wrist moves freely, and that the changes from string to string are made by the wrist and not by an awkward movement of the elbow.

Some students desire to play the thirteenth étude with four notes on a bow, at first. If the student is not sufficiently advanced to play the bowing as directed, he should not be studying Kreutzer.

Now we come to the trill études, so necessary to the student of the classics. One who is working upon the compositions of Corelli and Tartini, or upon the sonatas of Händel, or even upon the Bach concertos, sonatas and suites, cannot do better, if his fingers are not sufficiently clever for the ornaments which he finds there, than to review the trill études of Kreutzer. He may not like to do this, but where will you find in Rode or Fiorillo any more practical development of the trill?

The fourteenth étude is one of the best. Begin the stroke in the middle of the bow, passing rapidly to the point. Then press the bow-stick suddenly to give particular emphasis to the trill. Remember that great artists who play with our Symphony Orchestras always accent trills strongly. Let the trills come out clearly, brilliantly, and with force. There should be two trills to every trilled note, and the grace notes

should occupy the shortest possible time. If this étude is played with flawless technic, other trill exercises seem much easier to the average pupil. I use the second method of playing the fifteenth étude:



The first three notes fall very short and crisp from the bow. The stroke is a forearm one. The two notes which follow the trilled note should be played with a very short and swift stroke, with very little bow, and a free lateral swing of the wrist. Accent the trills strongly as they begin.

The sixteenth étude is often played too rapidly and in too stereotyped a manner. One should be sure to play the notes marked X, giving them their full value. The careless student always cuts the time values and makes the last note a thirty-second note.



Play the last note marked X with a free lateral stroke of the wrist. Throughout the exercises one should watch the bow in the octave work. *It must keep at a uniform distance from the bridge.* Many students fail to pass easily from the A to the G string in the following passage:



The trouble is usually to be attributed to a stationary wrist movement. By raising the wrist slightly and throwing the bow easily over the D string, one need not necessarily play upon the D string in a change to the G string. In the passage referred to, students should pay particular attention to the rule that the bow does not vary in its distance from the bridge. Any other relation is doubtless due to an awkward movement of the elbow, which is greatly to be deprecated.

The following passage should be practiced faithfully:



Think of G♭ as F♯, and of E♭ as D♯. In this way the student thinks his chord out quickly. In the places indicated by a straight line do not raise the fingers after playing the notes. The fingers representing the double-stopped notes must fall quickly into their places. If any finger precedes, it may be well to place the fourth finger in position *first*. Then the tones must come as simultaneously as possible. Throughout the entire double-stopped passage think of the points mentioned, and apply them.

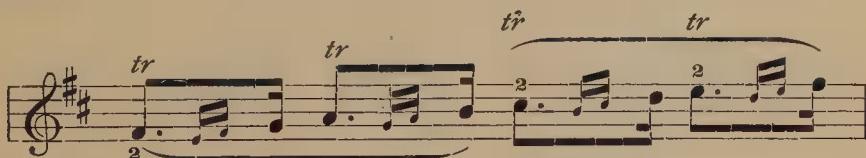
The seventeenth étude is not always necessary in a study of the trills. There are others far more practical and certainly quite as interesting. The eighteenth étude is one of the best in the series. We use the following grouping of notes:



Let the trills be distinct, accented, and even. Transfers to different strings should be made with ease and with absolutely no change of tempo. In the following passage students invariably use too much bow for the sixteenth notes. They should be played near the middle, with a short, sharp stroke:



I should play the following passage with a change in fingering. Let it read thus :



One of the most profitable of the études is the twentieth. The stroke is near the middle, but it does not always include the entire upper half of the bow. Every note is accented, especially the trills, which should never be more than two in number, and very marked. The technic of this étude is especially useful, for the trills are so continuous as to demand great quickness of finger action. The advanced pupil, who likes to review the trills, frequently chooses the nineteenth and twentieth études. I should teach the nineteenth *last*.

Étude twenty-one is played in the upper part of the bow, smoothly and gracefully. Each trilled note is trilled twice, and strongly accented. In changing keys the student should be especially careful of his intonation.

I do not use the twenty-second étude, but prefer cadenzas of standard concertos, which are, indeed, more inspiring to students.

The twenty-third étude is a study of octaves. The pupil should practice it, using a swift forearm stroke from the middle to the point of the bow. The notes should be detached. In the octave work the first and fourth fingers should move together into place, neither being raised from the strings in the transfers. The teacher should watch the right arm of the student, as a prevalent fault is the moving of the upper arm forward and back. I have found that this exercise should not be practiced too long at one time. It is, however, not dangerous to the ambitious student if practiced with the muscles of the left hand thoroughly relaxed.

The twenty-fourth étude is played with a swift forearm stroke. The fingers should lie well over their respective strings. Position work by this time should be fairly well mastered. The relation of the fourth finger to other fingers should be well maintained, the fourth falling at once into place. The pupil should not draw his thumb back in ascending to a higher position. The thumb should advance with the fingers.

In this étude some of the finger extensions are awkward and difficult. The first finger should lie on the string, to permit the stretching of other fingers to tenths and octaves. The étude is played with a detached forearm stroke, and I see no value in complicating it. If students fail in stretching the tenths, let them practice placing the first finger on the A string, and then describe a circle until the finger lies almost at right angles to its string; the fourth will now fall readily into its place.



Étude twenty-five is a fine example of legato bowing and, in spite of the necessity for a strong accentuation, the legato should be maintained. Intonation should be faultless. I use the forearm stroke and call attention to smooth string changes. The tempo should not be too rapid. The student should practice the legato stroke in the positions with spe-

cial care. Above all, the left hand should be quiet and ready for position changes. The right wrist should be free in order that string changes may be made easily by an undulating movement of the hand.

Étude twenty-six is always treated by artists as a *solo étude*, just as we play some of the Rode Caprices like real solos. I believe that Kreutzer intended the study as a preparation for certain movements of concertos of Rode, Spohr, and Viotti. Precision in staccato runs at the point of the bow, fine attacks at the heel, trills, arpeggios, sudden changes to the higher positions, — all receive their full share of attention. All trills should be strongly accented. In changes to the higher positions the lower finger should pass up its string until it reaches its proper place and then the other finger should fall readily into its place. In all extensions the fingers should remain on the strings as long as necessary.

Étude twenty-seven should be practiced very slowly and evenly, with absolutely no break in the legato. Massart gives nine modes of playing it. I should use only the one suggested in Peters' edition, that of sixteen notes on a bow.

There are so many études to be mastered that it seems a waste of time to study varied bowings in this étude ; that is, it does not fall in with American needs. It is not easy to play the étude smoothly and evenly. One great aid to pupils is the placing of the fingers of the left hand quickly on their respective strings. Delay in left-hand work, or a sluggish technic, is detrimental to legato bowing.

Étude twenty-eight should be played with short, sharp, detached staccato strokes, or a brilliant forearm movement. The bow should take hold of the string well, the wrist of the right hand should be supple, and in string extensions the fingers should fall into place according to methods previously indicated. The right elbow should not assert itself too much, transfers from string to string being made by a circular motion of wrist and forearm. The student should keep above the middle of the bow throughout the exercise, and, if possible, in the upper third of the bow. One prevailing fault is a thin tone in the upper positions. A brilliant, singing tone is to be sought.

• Étude twenty-nine is begun near the point of the bow. The trill should be short, rapid and clear. The forearm stroke is used. A rapid movement should be sought. Intonation is somewhat difficult, hence the exercise requires careful practice.

Étude thirty is a fine legato and double-stop study. The fourth finger should anticipate its position. There should be no break in the legato work. I like to use single bowings at first, to get the fingers

ready for the chords. The object of the exercise is to obtain purity of tone, to train the fourth finger, and to teach the fingers to remain on the strings. All of this is, however, subservient to the true object of the exercise — a study of double-stops. Many teachers take these last études out of order. I see no reason why we should take all of them at once. I sometimes use them in connection with certain études of Fiorillo.

Étude thirty-one should be practiced with a perfectly relaxed hand. If the hands are clever, this étude is easy; if they are not, it is needless to say that the exercise requires much practice to make it playable.

Étude thirty-two is much liked by students. An artist used to say of it, "Do not search for your position; keep trying until your finger falls into place, not by accident, but by force of habit." I find it an advantage to play the difficult measures over and over until the student sees the necessity of practicing it measure by measure. The fingers should fall at once into place. The hand should be relaxed. Let the student keep a flexible wrist and aim at a pure legato. If the left hand is *trained*, the legato will usually take care of itself. Throughout the exercise *tone* is important. I do not use varied bowings.

Étude thirty-three requires a trained hand, strong accentuation, the command of double-stops, and a free wrist. The fingers should readily fall into their places and should not leave the strings until necessary. A broad, free bowing, with a forearm stroke is required. I find that a study of Sevcik's works invariably aids the student in left-hand work, so that his technic is more ample for the double-stops.

In étude thirty-four the fourth finger again asserts itself and must be trained to fall readily into place. The exercise should be practiced in the upper half of the bow, near the point. Note the accent on the second of the slurred notes.

Étude thirty-five should be practiced smoothly, with strong accentuation. The student should avoid playing two notes when only one is required. The figures should be studied as chords. A strong, firm tone is desired.

Étude thirty-six strengthens the tone and gives a command of the legato.

Étude thirty-seven is a legato study, in which the first three positions are used. Notes should receive *only* their value.

Étude thirty-eight is a fine double-trill exercise, preparatory to Fiorillo. The trills should be practiced slowly and evenly. The Massart trills should be copied.

Étude thirty-nine. Play with a good tone and in correct pitch.

Étude forty-two is a fugal exercise which requires vigor and clearness of tone. It requires a trained bow and accurate fingering. Above all, let the pupil give to the notes representing the accompaniment *only* their value. These last exercises *well done* are a great aid to the study of Fiorillo and Rode.

A HERITAGE FROM THE GREAT VIOLINISTS.

We are accustomed to call Italy the classic soil of the violin, and so it is. The very first violinist was not good old Corelli, who gave us the first real violin literature, but one Battista, who lived in the latter part of the sixteenth century. At that time the violin was little known and appreciated, for Stradivarius had not then ascended into the musical firmament, and there were no fine violins in existence. The viola d'amore, which has only recently been revived, boasted of some excellent players.

In the early part of the seventeenth century music upon stringed instruments was only encouraged by the ecclesiastical profession. One Castrovillari, of Padua, became very proficient as a violinist, and he it was who wrote the first composition for the violin. He had a very gifted pupil, Bassani by name, who was the first to venture upon purely secular compositions. This Bassani was the teacher of the famous Corelli. To Bassani we owe the first sonata, which, in most particulars, corresponds to the modern sonata, although in construction his sonatas are somewhat stilted and pedantic. No doubt his work as a composer stimulated Corelli to better work.

Corelli and Boccherini were the first to write for the violin in combination with other instruments. When one considers that Corelli was one of several distinguished virtuosi who lived contemporaneously with the greatest violin-makers that the world has ever known, one may almost believe in the greatness of a great age.

Corelli's playing was marked by great refinement, grace, and elegance. His works demand no little technical skill. I remember a summer of very hard work on the *Folies d'Espagne*. It was in Berlin, and both teacher and pupil were very tired, but I put the composition away, and some time after, quite refreshed in body and mind, I took it up again with great freshness and enthusiasm. There is something quaint, poetic, and yet very old-fashioned, about it. You love it for its very simplicity of theme, its originality of variations, and its real technical value.

How fresh and original Tartini and Corelli were. Think of the variety in the *Folies*, and the wonderful mechanism of the *Art of Bowing*, by Tartini. No student should attempt the *Folies* unless he has, besides a good command of bowing and technic, a knowledge of tone shading. The *Adagio* at the very beginning should be practiced over and over for its tone coloring. An absolutely pure tone is necessary; for the phrasing of that wonderful movement, upon whose theme the composition is based, cannot be made beautiful without serious practice. You are on the watch for fresh and beautiful effects throughout the composition, but the *Adagio* is wonderful indeed. What grace, variety, and dignity it possesses! I like the edition edited by David. In the twelfth measure of the allegretto I should make this change in the fingering:



The *Allegro Moderato* begins in the lower half of the bow. The flying staccato stroke is necessary. At the seventh measure of this movement you will observe a beautiful passage, which requires the momentary lifting of the bow from the strings while continuing the stroke. We then continue the movement in the lower half of the bow. Each phrase of length should be closed with great smoothness and dignity



with a slight tenuto on F and D (*).

It is difficult, indeed, to suggest the minute points of phrasing by a mere use of words. I might mention another passage in which there is a broadening out in the latter part of the first measure and a slight tenuto on B \flat :



Observe that the trill is played at first slowly, then more rapidly—as in all old classic forms.

The second part of the *Allegro Moderato* contains this measure, in which I should alter the bowing thus:



Throughout this movement play similar passages, with the change in bowing which I have indicated.

The composition is very long, and in teaching I do not think it advisable to play every movement. I usually omit the *piu Presto* (3d page) and begin again at *Poco meno mosso*.

This movement is played in the middle of the bow. The wrist should be free and the bowing somewhat staccato.



In the above passage play the first note with a strong tone, the bow passing to the heel very quickly. Then raise the bow and play the following notes smoothly with the whole bow. Always keep a dignified, broad tone in this passage:



The second part of this movement is played with more power and breadth than the first. Cesar Thomson gives it a very dramatic climax, which is quite effective.

Then follows the graceful and beautiful *Andante*. One should practice this charming legato work very carefully, being careful to observe the rule to lay a slight stress on the first note of each group of two notes.

The ninth measure is played with a particularly broad tone, with this change in bowing :



Use the flying staccato in the lower half of bow. Play all similar passages in this movement in the same manner.

Next comes a *Vivace* movement. One must keep the staccato work well under control, but not too near the nut, where it would inevitably become a chopping stroke quite disagreeable to hear.

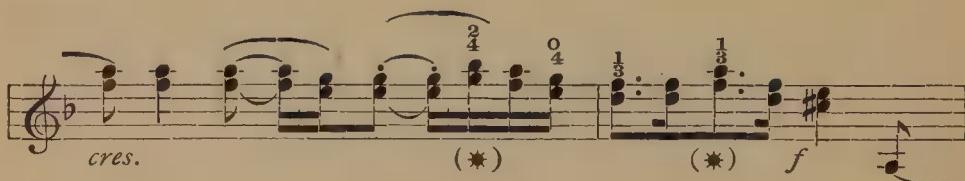
A broad tempo rubato at this point is effective:



At the ninth measure the quarter notes should receive a whole bow, the sixteenths falling in the upper third of the bow. The next measure will be just the reverse, the sixteenths falling at or near the nut of the bow.

In the *Meno mosso*, which follows, the violinist should accommodate himself gracefully to the phrasing of his accompanist. The ability to play this movement with artistic finish and fine tone graduation is a test of one's musicianship.

I am very fond of the *Adagio* movement. It is, in fact, one of the most beautiful movements in the whole composition. Here are two passages which should be played with great care and with artistic tone coloring :



Observe the tone coloring and slight tenuto at the points marked (*).

The whole composition should be played without the sentimentality of the Romantic School in the extreme sense, but one must observe certain artistic touches which belong to any composition, modern or classic.

Now we come to the *Allegro ben Moderato* movement, which should be played with the same tempo as one-half of each preceding measure in the *Adagio*. In reality we are now playing with the tempo doubled.

I should play the staccato groups in the lower part of the bow, using the flying staccato.

On page 5 ($\frac{1}{8}$) we find a light staccato movement, in which the quick runs should be very clear and beautiful. On reaching the mar-

tellato one should play with sharp accentuation, while the runs should be very brilliant. The *Adagio* ($\frac{3}{4}$) is a fine cantabile study. As a part of the composition, note its effect upon the *Listesso tempo* which follows. It seems to have a quiet and deep influence, difficult of expression, but felt even by the most unmusical of students. The *Listesso tempo* ($\frac{9}{8}$) is, indeed, one of the most difficult parts of the whole composition. It is liquid in its smoothness and very beautiful. The similarity in the progression of the theme in the first and second part is offset by the beautiful and varied accompaniment, and effects of light and shade.

In the following *Allegro* one must be very particular to make a smooth transition from legato to staccato bowing. One would do well to practice sharp accents at the point of the bow, if one would play the *con fuoco* effectively. I usually omit the movements following the first double bar of the *Allegro*, beginning again at *Poco animato*.

Thus the *Poco meno mosso* is played with a very light staccato near the middle or toward the upper third of the bow. As the movement advances, one should use more force and variety. The double-stopped work begins in the middle of the bow and gradually merges into the lower half, with sudden and forceful attacks of the bow. In the *Meno mosso* one should guard against a harsh and unpleasant tone in the effort to play with force at the heel. Avoid too much use of the wrist stroke in the down-bow passages. One should practice long and carefully to play the really difficult down-bowing with a large and noble tone. Remember that this is the climax of the composition and that it should be effective. I alter the Cadenza, playing the last chord of the *Meno mosso* movement and several measures of the Cadenza thus :



Many teachers refuse to eliminate this rather pedantic Cadenza. The composition, however, is practically finished before we reach it. I have used the ending above, as it seemed to me to be brief and appropriate. It is taught by the followers of Joachim.

GIUSEPPE TARTINI.

Tartini was the first great violinist after Corelli. He was born near Padua, in Italy, in 1692. His parents were of noble birth, and this, perhaps, had something to do with his great versatility, refinement of conception, and soundness of scientific investigations. He was a thorough aristocrat; having had the advantage of a University education before he adopted music as a profession, he naturally became one of the most profound and learned musicians of his day. There are crises, even in the lives of ordinary men, which cause them to turn to music as a solace. Perhaps it was Tartini's plebeian marriage which, because his family disowned him, brought out his deeper qualities as well as his strong taste for music. He longed to isolate himself, and he did so, at the same time giving many months to violin study just when such study was of inestimable benefit to him. His friend Veracini, then one of the most renowned violinists of his time, undoubtedly stirred him to his very highest work. No succeeding violinist has ever altered the fundamental principles of bowing introduced by Tartini. He was essentially an investigator. He loved mathematics and the sciences, and could have attained great fame in either had he chosen.

His violin school at Padua was the most noted school in Italy. Of his hundred and fifty, or more, works none seem to have held so important a place in the repertoire of artists as the *Devil's Trill Sonata*, the *G Minor Sonata*, often called the *Dido Sonata*, and the famous *Art of Bowing*.

The *Devil's Trill Sonata* is not often played by other than celebrated artists, especially in public performances, where standards are high. With the story of this difficult Sonata you are doubtless familiar. One night in the year 1713 Tartini, who, doubtless, had yielded to a weakness for a late dinner, found his dreams disturbed by an uncanny apparition, a gentleman with horns procured for the occasion from a place politely termed *Hades*. Much pleased with his new friend, Tartini thought he would offer his beloved violin to him for, on general principles, he supposed him capable of playing on any instrument. To Tartini's great delight and astonishment, the uncanny creature began to play a solo, surpassing in its beauty anything which the violinist had ever heard. He was so amazed that he suddenly awoke. This beautiful theme possessed him. He arose, tried to play it, and finally, to his

delight, succeeded in approximating it. He declared, however, that it fell far short of his Satanic Majesty's performance.

Tartini is the link between Corelli and Viotti. Aside from his lengthier works, his *adagios* alone, of which he was a splendid performer, would have placed him among the world's greatest composers.

"THE ART OF BOWING."

There are several editions of this excellent work. The André edition is little used for concert work. I once heard Cesar Thomson play the entire variations in Berlin. The most practical edition for teaching purposes, and also for concert work, is the edition by Leonard. There is also another interesting copy of the work. It is found in a collection called *The Ancient School*. This edition is very expensive, and is little used by teachers.

Let us review the Leonard edition, which is most practical for public use. The work is simply a series of variations on a gavotte by Corelli.

The theme begins in the middle of the bow, using the lower half almost entirely, and with strong accentuation of the thesis. The bow should be lifted at the points marked (/):



Use but one trill at the close of the figure. Continue the movement after the double bar, in the lower half of the bow. Change the bowing and fingering thus:

Accent the down-bowing by a sharp attack and by raising the bow quickly.

Apply this bowing and fingering to the second part of the movement and close it in a stately manner, with a slight ritard.

Now comes the first variation, played somewhat more slowly. We still cling to the lower half of the bow. This movement is very refined and graceful. One should be careful to use only one trill at the outset. A slight holding back at (X) gives special grace to the theme and prominence to the following note. Apply this throughout the movement.



One should play this movement, hastening the tempo as the development of the movement demands, feeling the spirit of the composition and always closing with a dignified ritard, not too light to be effeminate. By feeling the necessity for light and shade, and the increase and decrease in the rate of movement, one can make a bit of poetry out of this first variation. It seems really as if two persons were engaged in a graceful dialogue in which each possessed a refined understanding and appreciation of the other's mood. Or it may be a bit of landscape which impresses you at once by its perfectly harmonious coloring and entire absence of startling reds and greens, as well as by the absence of any predominating color, or obtrusiveness of a central figure.

The second variation is somewhat more lively. It takes considerable skill to play the legato passages gracefully and separate the groups of notes just enough to give grace, and not to destroy continuity.

If I were teaching this composition to a precocious child whose imagination was keen, I should say to him, "Do you remember how we try to make beautiful flat stones skip along the surface of a pond?" Every boy knows that little trick, and he would at once become interested in the comparison between the bowing of the first two measures of this variation and his pretty stone, as it flashes and skips regularly upon the surface of the water. To be able to make your stone skip several times is not easy. No more is it easy to play this beautiful bowing with grace, regularity, and smoothness. I should play the third measure with a strong accent on the single trill; each group of three notes should be slightly detached from the next group, without disturbing the smoothness of the legato work. In the last measure we find the "skipping-stone" effect, but the first two notes should be carried almost to the point of the bow before the skipping begins.



The third variation is very difficult for the average student. It begins slightly below the middle of the bow. By drawing the bow suddenly and sharply on the first notes an impetus is given to the stroke. The wrist rises and falls with a rather undulating motion. Before one is able to play this variation smoothly and rapidly the technic should be mastered. Most students have found similar bowings in the works of de Beriot or in the *I am the Little Tambour* of David (var. 3). One should refer again to the bowings of arpeggios in the 36th étude of Fiorillo. Note also the similar work of the *Scene de Ballet* and of the 6th *Air Varié* by de Beriot, and the *moderato* movement of the *Swedish Fantasie*, by Leonard. These last named bowings are slightly dissimilar, as four strings are usually represented, and there are four notes on a bow in most cases, but the principle of bowing is the same throughout.

The fourth variation is not difficult. A slight tenuto on the first note of every group of eight notes is very necessary, but one should make up this time so as not to destroy the rhythmical effect of the movement. The tenuto notes should be smooth, accented, and of sufficient length of bow to allow for a subsequent legato stroke of considerable length.

The fifth variation contains a very easy stroke of the bow. The first note of every group of four should be accented so as to produce a *marcato* effect. The contrast between the staccato and legato notes is very marked. The upper part of the bow should be used.

Variation six of the Leonard edition corresponds to variation twenty-three of the André edition. One who has played the André in F major finds it rather annoying, at first, to play the movement in F minor in the Leonard edition. I like it, for it is so full of quaint delicacy and grace, beside the slight tinge of melancholy which it brings with it. It should be played very slowly and with careful tone shading. The whole Leonard work seems to me to be like a fanciful story, full of incident and variety. At the point of the sixth variation a sad element enters but, because even stories move along with plenty of light and shade, the clever conversationalist, or narrator, only dwells for a few moments upon the sad incident, and restores the hearer to the main incidents of the story in the seventh variation, graceful, forceful, and brilliant. Leonard pre-

sents to us a bit of character, like the moods of a Calvé in *Carmen*. He paints his picture well, and his canvas needs no strong tints to bring out its beauty.

The seventh variation should be played with a very clever flying staccato stroke in the lower half of the bow. This requires considerable practice. If the student fails to perform the variation satisfactorily, he should at once review his eighth Kreutzer étude, using a similar bowing as suggested by Massart.

The eighth variation is somewhat stately yet graceful, and, in the main, lightly played. It needs plenty of tone color. It cannot, as can some other variations, be played without definite inflection. You can play upon the artistic sense of your hearer now, for the variation contains no tricks of bowing, nor special display of technic. It is, indeed, one of the most graceful and beautiful of the variations.

The ninth variation comes in with a kind of a bravura tinge. It implies that a rather forceful and boastful speaker has, at last, come into the field, and that he is determined to be heard. His remarks are loud and to the point. Perhaps he is interrupting a narrative or, better, perhaps the whole variations consist of a few short stories, told by people of different temperaments, in the Canterbury Tale style. Tartini's tales are a trifle more piquant and vivacious, but he conforms to one theme, and that an antiquated one, just as the Canterbury Tales grow out of the one leading motive—a pilgrimage to the sacred shrine of Canterbury.

The tenth variation closes the bit of drama, or the continuous series of tales, brilliantly. The chords should be played with a kind of chopping stroke at the heel of the bow. The lower half is used entirely. The bow should be lifted very little at (X):



Close the variation the first time with a quick, impatient trill, that denotes a rather erratic vein of humor. If possible, hasten the movement toward the end until it becomes almost a scramble to close. It is too lively to contain any element of tragedy. It is like one of Shakespeare's comedies, with a tinge of Molière, and a sort of comic, exhorta-

tion style of the vein of Bunyan in his Author's Apology to "Pilgrim's Progress."

"When thou hast told the world of all these things,
Then turn about, my Book, and touch these strings,
Which, if but touched, will such music make,
They'll make a cripple dance, a giant quake."

TARTINI'S SONATA IN G MINOR.

This sonata has always appealed to me with greater interest than the more famous *Devil's Trill Sonata*, which, bristling with technical difficulties, is uncanny in subject. Doubtless Tartini suffered from indigestion, or he might have been a somnambulist; at any rate, he was not sleeping an innocent and childlike sleep when the vision of his Satanic Majesty came to him. The G minor Sonata contains beautiful themes, and it is written in classic setting, filled with the strong element of tragedy and of struggle.

It is based upon the famous story of the wanderings of Æneas, his visit to Carthage, the winning of the love of Queen Dido, and the final duplicity of the lover. I cannot say that Tartini conforms exactly to the classic tale in the development of his Sonata, but the Sonata form could hardly give him an opportunity to unloose his fancy. At any rate, the so-called "Dido Sonata" bears some resemblance to Virgil's story.

Around the tales of Troy gathered a great deal of legendary adventure, contained principally in the *Iliad* and the *Odyssey*. Among various and conflicting traditions, there was a story that Æneas, after escaping from the sack of Troy, had taken refuge in Italy. The story, including the episode of Dido, was a favorite one with several bards. Virgil supplements it with details from local tradition. In this way he has combined imperial times with mythology. The story, briefly told, is as follows: The wrath of Juno, jealous for the glory of Carthage, compels the long wanderings of Æneas. Through the aid of Neptune, Æneas at last reaches the shores of Africa, where he finds food and rest. He is met by Venus, in the guise of a huntress, who tells him of Queen Dido's flight from Tyre, and her founding of a city on the African shore. She shows him the towers of Carthage. He admires the city, and beholds Queen Dido in the act of granting food and shelter to some of his former companions whom he thought to have been shipwrecked. Æneas then appears before the queen, tells his losses and recounts his adventures. She listens, and then receives him royally in her halls. At a banquet the god Cupid, disguised as a prince, appears, and inspires in Dido

a fatal love for *Æneas*, who spends the night telling the story of his wanderings.

Virgil came very near the tone of modern romantic feeling, and he succeeded in giving with great skill a true picture of a proud yet loving woman and an Oriental queen. Many traits of Dido remind us of Cleopatra — that other proud and beautiful queen. Her barbaric wrath, pride, despair and love find no parallel except in the story of Cleopatra.

As soon as the queen discovers that she loves *Æneas* she confesses it to her sister Anna. Juno, jealous of the joy of the queen and *Æneas*, concocts a plan to separate them. Jupiter commands the departure of *Æneas*, who summons his companions. Dido reproaches him with his perfidy. He listens, unmoved, to the pleading of Dido and her sister. The queen, enraged, threatens to kill herself. *Æneas* is warned by Mercury to flee. He hastens his departure, and sails away without a word of farewell. Dido invokes curses upon him and his race. She prepares her chamber and slays herself, after a last appeal to her sister. Juno afterwards releases her spirit from Hades, and she dwells forever in celestial joy.

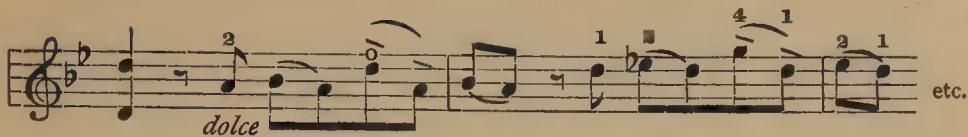
The key of G minor is the most pathetic of all the keys except that of F minor. There is to me an element of tragedy in it. Dido sits upon a rock, her soul full of despair and rage mingled with overpowering love. She sways to and fro, the burden of her theme being the treachery of *Æneas*. Note the theme and its amplification.



Wilder and wilder grow her words, until the full force of her love comes back to her (A) in the second theme.



Withal the theme is noble, and its treatment is full of beauty as well as of pathos. At B the queen again succumbs to her grief, the principal theme again appearing.



Her wrath and pride again assert themselves, and are expended in magnificent struggle. Exhausted she sinks upon the sands, while her followers, sad and pitying, bear her home to her halls.

The second movement, *presto non troppo*, is a bright and joyous one. Dido's subjects, ever loyal, strive to make merry and to restore her to her former happy state. Her sister Anna, too, seeks to interest her in festivities. She listens abstractedly, striving vainly to repress her grief. With a last appeal to her sister, she slays herself; mourned by all her people, she is borne out from her halls to her burial, followed by her mourning sister and loved subjects.

The *Largo* is her requiem, and it is one of the most dignified and beautiful, as well as noble, melodies, in classic violin literature. According to Eastern beliefs, the soul of the dead queen passed to Hades, as did the souls of all suicides.

The *allegro commodo* opens brightly. It is a beautiful theme, and full of hope. The tormented spirit of the queen has found rest and peace. Juno takes pity upon her and frees her from Hades. Henceforth her life is destined to be Elysian; her tried spirit finds comfort and joy in heavenly bliss.

VIOTTI.

Viotti, who combined the excellent schools of Corelli and Tartini in his work, deserves more than passing comment.

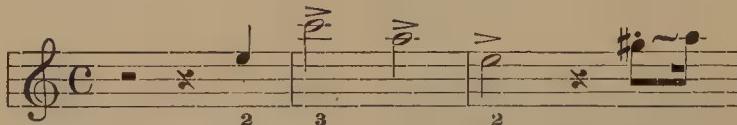
As a virtuoso and composer, Viotti took first rank. His tone was more powerful than that of his predecessors, his execution faultless, and his conception singularly pleasing. No player of his day possessed as fine a tone, such elegance, such fire, and such a vivid fancy. His compositions were superior to those which had been played before his day, and, as an executant, he played his own concertos with such beauty, breadth, and dignity, that they won instant favor. As a virtuoso he was a great favorite in Paris. He afterwards concertized in London, where he met with a cordial reception. Musicians are not clever business men, as a rule. Viotti was no exception. His eccentricities led him to experiment with the wine business. It was a failure, and to its final abandonment the world is indebted for the best of his works.

No doubt Paganini was a great student of the works of Viotti; for it

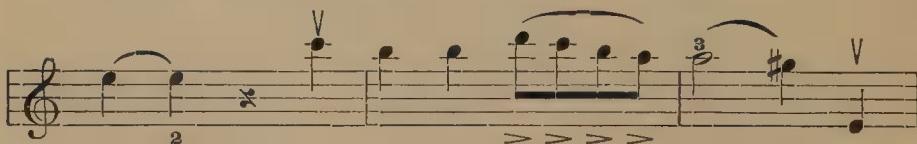
was the School of Viotti which settled the fundamental principles of violin playing. Viotti used the Tourté bow — the perfect model for lightness, firmness, and elasticity. Paganini afterwards seized the wonderful bow and developed its powers and possibilities. Without the Tourté bow the modern school of bowing might have been next to impossible, and the virtuosity of a Paganini an untold tale. The excellence of any school depends largely upon its method of bowing. Viotti had but few pupils, but these he moulded into the best violinists of his day, and he was undoubtedly a direct inspiration to Rode, Spohr, and other great writers of the modern school.

Let us see what compositions of Viotti are now most used by teachers. Aside from his duos, which every teacher ought to include in a teaching repertoire, there are a few sonatas and many concertos still taught. It would be hard to say just what concertos rank best. We hear few of them publicly now, but last year I heard a splendid student performance of the 22d Concerto. The beauty of this composition appealed to me with fresh interest. The 28th and 22d Concertos contain some beautiful cantabile work. The 23d is still popular.

Let us look at the 22d Concerto. The David edition is most interesting, but the accompaniment of the Peter's edition is preferred by teachers. What a beautiful clarion tone there is in the first theme! We can almost see the broad, commanding sweep of Viotti's bow in the first notes.

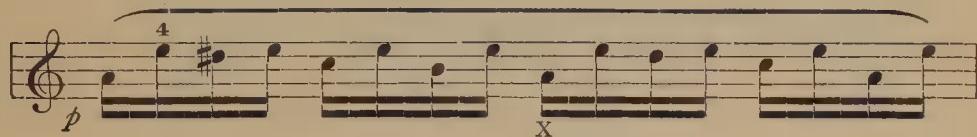


"The open strings should not be used for a long note unless one has a Strad," said a very humorous teacher. That is a safe rule. The last two notes of the example given should be executed with a free swing of the wrist, at the very point of the bow, lightly and gracefully. Play the following passage very broadly, thus :



Each phrase should end nobly, with the repose and dignity which belong to the classics. Execute the following passage with its final note at the heel, with a quick, swinging stroke of the wrist.

Now we come to a passage whose phrasing is hard to describe, yet much depends upon one's power of varying a simple passage by a slight retard on the notes marked x:



The play upon the first note of the first and third beats gives the phrasing peculiar delicacy and charm.

Play this passage thus, using the lower bar of the *ad libitum* passage (page 1):

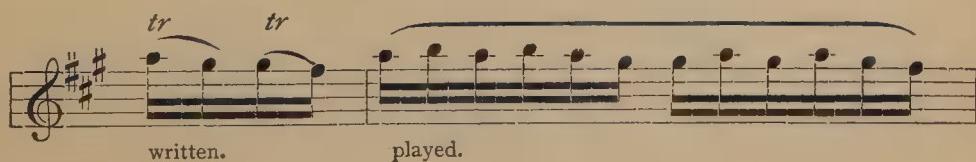


The first four bars of the major theme in A should be played with great beauty and smoothness of tone. For dignity's sake this measure should not be played carelessly:



There is a slight ritard on the second note, and a smooth entrance into the last note, by two grace notes not too quickly played. End the phrase smoothly and proceed to the trilled notes.

Here comes the splendid charm of Viotti. These trills should be practiced until they are absolutely clear and brilliant. If the student fails to play them well, he should review his Kreutzer études (14, 15, 16, 18). Accent the trills strongly; play in the lower half of the bow near the heel, at the first attack. Play the trills as indicated:



The following passage should be played with a particularly broad tone, and with a long bow :



Continue the broad tone to this point:

at the nut.

Beginning with the sixth line, page 4, there follows a beautiful *cantabile* passage which should be played with much expression and with a noble tone. The first presentation of the theme should be as written ; the second should be played thus :



The fingering should be modified in a few cases :

Change the B♯ to B𝄪 in the following :



The following passages of sixteenth notes should be played with a very broad tone ; the bow should not swerve from side to side, at vari-

able distances from the bridge. There should be a slight tenuto on the first of every eight notes. You will see the advantage of this necessary stress on notes when you hear the concertos of Spohr with orchestral accompaniment. It is safe to say that all accents should be strongly marked throughout this part of the first movement, for the usual tendency of students is to hasten, and that detracts from the nobility of the work. Play the sixteenth notes with a very free wrist, toward the middle, with a forearm stroke and the necessary arm movement, in changing strings.

Execute the tied notes in the following passage with a broad sweep of the bow; the single notes should be smooth, not detached, and they should be played at the middle or toward the point, as they occur, or as the length of the tied notes demand; they should be played with a very free wrist stroke:



The following double-stopped passage is one of the most difficult in the whole first movement of the concerto. One should practice the wrist stroke long and patiently. It is very hard to indicate just how one should practice. Elevate the wrist and begin on the very edge of the hair; dip the bow on the single notes; lay great stress on the accented notes, but play them smoothly, in a flowing manner. The undulating movement of the wrist gives a peculiarly graceful character to this passage, but the bowing is very hard to master unless one has had some previous work of the kind. To acquire this freedom of the wrist, one should practice the bowings of Casorti. Make the indicated change in bowing, and end this passage with great strength, using two bows on the last trilled note.



Let us pass on to the trills on page 4. They require special practice, as they must be brilliant, clear, and strongly accentuated. The following passage should be played with a specially light staccato near the point:



There is nothing new in the rest of the first movement, except a change of bowing at this point:

THE CADENZA.

This cadenza is accepted, the world over, as very beautiful and musicianly. It is by David. None but the great artists have attempted to write cadenzas to the best concertos. You remember the Joachim cadenza to the Beethoven concerto as one of the finest. Few attempt the cadenza unless they are thoroughly conversant with the demands of such work. What a noble tone the artist uses at the outset,—a trumpet tone that places his audience in an attitude of attention at once:



The *forte* tone should be carried to the point of the bow without any diminution in intensity. The sixteenth notes are executed at the heel of the bow with a swinging stroke of the wrist, firmly and gracefully. Pause on the first note of the fourth measure, which ends the clarion outburst. Then enter with the lightest *pianissimo* upon the double stops, accenting each group of two notes, with the peculiar undulating motion of the wrist as previously indicated. Pause at the end of this passage:





Dwell with special emphasis, and hold the note A (first note, last measure, fifteenth measure). The first note of the next measure is also played in the same manner, and the following measure as well. Accent the trills strongly.

The arpeggios of page 6 are very difficult of execution. Much stress is laid upon the first notes of the first and third beats. It seems like a holding back for special emphasis, for music is like language, and no one understands the value of stress and inflection like the artist and actor. The arpeggios should be practiced with a very free arm and with a clear conception of the artistic purport of such work.

The following passage should end with a forceful attack at the heel of the bow :



Now we come to the difficult trills of the closing passage. If one has never studied the second étude of Fiorillo, they seem very difficult. If one has studied Fiorillo, it is well to play the exercise again in connection with this cadenza. Play the first octave with the E string open. Continue the trill without any pause throughout the passage. One may wonder how one can play F on the D string while continuing the trill at C on the A string. This is done by slightly tilting the second finger to the left so as to touch the note F very quickly, without disturbing the trill. Close the cadenza with the note A (fourth finger on D string, or second finger on D string, in third position).

A sure test of the artist is in the performance of a cadenza. The student may play it for years, and yet he may never understand the poetry of it until he hears a great artist play it. The artist revels in the technical effects, the light and shade, and the marvellous variety of bowings in the cadenzas of great concertos.

I do not care to analyze the third movement of this Concerto, having discovered that artists differ much as to its fingering and interpretation. I would suggest that pupils study at least two of the Viotti Concertos in detail.

THE RODE CONCERTO, OP. 13.

Rode stands with Viotti, Kreutzer, and Spohr in the firmament of great violin-players. He was Viotti's pupil and the chief exponent of his system. He was not only a soloist but a composer whose works are destined to adorn classic violin literature forever. Beethoven, who admired his skill, pronounced him a great artist, and dedicated his *Romance in F* to him.

Rode was born in 1774, at Bordeaux. He was fourteen years of age when he entered Viotti's class, in Paris. In 1790 he made his debut in that city, playing Viotti's 13th Concerto. Not long after that he began a series of concert tours, visiting Holland, Berlin, and other German cities. After playing in London, and making no great impression, he returned to Paris, where he became principal teacher at the Conservatoire. Again the fever for a concert career seized him, and he toured Spain, from which country he returned in 1800, at the request of Napoleon, who appointed him soloist in his private band. In 1803 the artist again toured Europe, this time with Boieldieu. He won much fame in St. Petersburg, Berlin, and other cities, and musicians, one and all, declared that he reproduced perfectly the individuality of style of Viotti. In St. Petersburg the Czar appointed him solo violinist in the Imperial Orchestra and awarded him 5,000 roubles a year. Rode spent five years in Russia. On his return to Paris he found himself no longer the favorite of the fickle French public. Lafont had superseded him. The later artistic career of Rode seems to have been unsatisfactory. Through the lack of appreciation of the public he became less and less sure of himself, and, after a fiasco in Paris, he finally abandoned all public work.

Rode left thirteen concertos, the 7th in *A minor*, and the 8th, Op. 13, being the best known; four string quartettes; eight sonatas; twelve studies; two dozen caprices, priceless to students; variations with orchestral accompaniments; a fantasia with orchestra, and much more. A student who can play the twenty-four Caprices at the standard of artists is indeed an excellent player.

The eighth Concerto, in *E minor*, is, indeed, a fine work for students of the violin. Note the repose of the first theme, which should be played in a broad, noble style.



In the following passage, there should be great delicacy and beauty of tone. Note the sub-division of the legato and the demands of bow control.



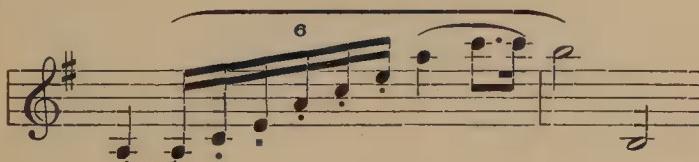
The next passage should be played with a broad, free bowing, the last two staccato notes falling sharply at the point, and all runs being accented strongly.

The G string theme should be played nobly with a slight retard at the close. The following passage is played thus:

4th string.

In short, detached notes at the heel the pupil should strive to make the wrist action free, for the strokes required are invariably with the wrist.

The following passage begins with a whole bow passing to the point, where the staccato notes should fall crisp and clean-cut; the last note is a short staccato up stroke at the heel:



Note the tempo rubato in the passage marked *A* (Peters' ed.), and the necessity for a beautiful legato. The passage closes with sudden fire and strong accent.

Now comes the opening theme again, this time differently developed. It is played thus:

All staccato notes should be sharply defined.

The following passage is played thus :



At *B* the groups of two notes are to be played smoothly in the upper third of the bow. *F♯* in the fifth group is to be played with the 3d finger. The same is true in the 3d measure after *B*. All trills should be sharply defined.

The following passage is played in the 2d position :



The upper part of the bow is largely used during this part. All staccato groups must be sharply accented. In the last legato work before *C* the *E♭* is to be played with the fourth finger and *E♯* on the open string; just before *C* the pupil should economize the bow a great deal.

Now begins a beautiful passage which is to be played with a smooth and beautiful tone and legato bowing.

This theme is one of the most beautiful in violin classic literature. The pupil should be taught the value of a singing tone and perfectly smooth string transfers.

The passage at *D* is taught near the point of the bow. Staccato and legato notes should be mastered. I would suggest that the following passage should be fingered thus :



In ascending into the positions the fingers should take their places for each new position at once. The octave work should not be taught below the middle of the bow; in this work the first and fourth fingers should fall at once into place, the strings at no time being unstopped.

The following passage should be played in the lower half of the bow, with sharp accents.



The last group before the legato run should be played thus:



The legato runs should be clear, smooth and even, the fingers falling with force. The trills should be strongly accented. In the last legato the pupil should use as little bow as possible, at first.

At the outset the pupil should be taught to play with a strong, noble tone and definite accents, as if he were playing with an orchestra, and to continue this style throughout the work.

In the next theme, following the tutti, the pupil should remain in the third position throughout the first three measures. Then follows a passage entirely in the fifth position, the staccato notes being well defined at the point of the bow. The sixteenth notes beginning the next group should be played at the heel of the bow. There is a slight crescendo in this legato passage. The next passage is entirely in the fifth position ; it is followed by a passage which is played in the lower half of the bow.

At *E* occurs a series of legato runs played in the first position. The forceful notes on the *G* string should be played at the heel, and they should be sharply detached. These last measures should be clean-cut and masterful. Now follows a beautiful, flowing legato theme. The pupil should play this with a smooth tone, and with musicianly tone color. Just before *F* there is a tendency to retard the cadence. The *G* string theme at *F* is particularly interesting, and it should be played with nobility of tone and in the same tempo as before. Pupils should not retard at this point. At *G* the theme opens in the middle of the bow with short, detached strokes, alternately at the heel and point of the bow. Note at this point that all the fingers fall at once into place and remain there :





The teacher should insist upon two things; viz., that the fingers maintain their positions until they need to change, and that the intonation of each passage is perfect. These passages are played in the upper half of the bow. The staccato notes fall at the point. The last run should be brilliantly played.

There is little new to say with reference to the next part of the first movement following the *tutti*. I would play the theme as before.

I would change the fingering at several points, especially here:



All octave work should be played with a forearm movement and with the upper half of the bow. The pupil should be especially careful of the changes to fifth position, third, sixth and second, in rapid succession. At *con forza* the pupil should play near the heel of the bow. The following groups of running legatos should be at the point of the bow. Accentuation should be strong at points marked. The trills just before *I* should be made with the whole bow, and should be very clear and beautiful. I would suggest the 7th, 6th, and 8th positions for the crescendo passage. In playing the octaves, let the pupil keep his hand well over the strings, with fingers relaxed. The first movement closes brilliantly with a legato run.

THE ADAGIO MOVEMENT.

I shall not attempt a complete analysis of this movement. In such study the pupil should have a good tone, a sufficient technic, a knowledge of light and shade, and an abundance of true musical feeling. Many pupils have no conception of the demands of such movements. They should listen to the great concertos as played by artists of rank, for the middle movements of concertos are very difficult of conception and of execution. In this particular *adagio*, I should train the pupil to count four twice in each measure. If he has studied the *Rode Caprices* he has certainly some idea of the demands of Rode's

themes in *Concertos*. Above all, in the middle movement of a concerto, there should be dignity and repose. Think of the beautiful *Viotti 22d Concerto* and the *Bach Concerto* for two violins! Let the pupil hear the *Mendelssohn E Minor Concerto* also.

The third movement of a concerto requires technic and a brilliant tone, yet it does not usually make heavy demands upon one's imaginative and emotional powers.

The Rode 3d movement opens with a bright little theme in which the staccato and legato, alternating and commingling, give spirit and grace to the music. All trills should be accented. The upper part of the bow is used, except for lengthy runs. All short legato runs should be kept close to the point of the bow. All staccato notes (single) should be strongly accented. All staccato runs should be sharply defined at the point of the bow. This movement requires a clever hand and a well-trained forearm. At *Q* the legato notes are played with a strong accent at the heel of the bow. The detached staccato notes are usually played at the heel of the bow. Here is a passage similarly played:



The theme in four sharps is very beautiful, so it should be played with true musical feeling and a knowledge of the demands of cantilena work.

The next solo is played at the point of the bow.

There is little more for me to say with regard to fingering and bowing, because the bowings of the standard editions are so carefully marked.

The 7th *Concerto of Rode* is also an interesting one for study. I admire it greatly, and regret that so many pupils dislike to study these works mainly because they are not now played upon the concert stage. Of course, they may be taught while the pupil is studying *Rode's Caprices*, but many teachers use them even before the latter. In Berlin I found that the teachers of the Hochschule used Fiorillo less than we do in America, thus establishing a precedent of giving their pupils *Rode's Caprices* for two or three years, until they were mastered.

THE BACH CONCERTO IN A MINOR.

This Concerto ranks with the greatest violin works in its classic beauty, extreme simplicity of theme, and dignity of treatment. I remem-

ber having heard a Berlin artist teach it to several pupils of different grades of receptivity, and when I queried if he ever tired of it, he said, "I could teach that Concerto forever and not tire of it. Besides that, I play it in concerts, and it is always fresh to me."

What a beautiful work it is, and how the study of it rounds out a student's taste for classic violin literature! I never knew a pupil who disliked it, nor one who found it tedious; *but*, students should never begin the study of it until *prepared* for it.

The first movement opens with a full tone and a broad sweep of the bow. The first subject closes with two short, sharp staccato notes in the middle of the bow. Next follows a brief figure played with the forearm bowing. I do not use the fingering and bowing of the David edition, for the bowings are much simpler than those used by modern artists. For instance, a series of sixteenth notes



is rarely played now as in the time of David, with single bowings. There are also changed notes in the David edition, and it is not quite true to the great classics to change the actual notes of any phrase. Again, the moderns change the bowing in such passages as this, which requires special emphasis,

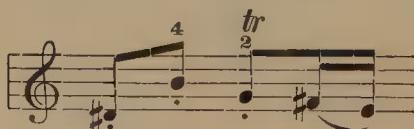


playing the notes with single bowings.

The *Concerto in A Minor* has been revised by Alard, David, and Hermann. Modern violinists have their preferences as regards the interpretation, fingering, and bowing of the work. I do not know any better authority than Professor Joachim in the actual interpretation of this work, and I have adopted his ideas as taught by himself and his colleagues at the Berlin Hochschule.

Now the student should understand the full value of a finely trained forearm stroke, a clever wrist movement, and a noble, commanding stroke with the whole bow.

He should note the repose at the close of cadences:



David had a habit of marking passages requiring a broad tone *mf pp*. Modern teachers give a more robust treatment to these passages. The first movement calls for much light and shade, and the pupil who has a command of tone-color is very fortunate, for this noble work requires the finest tone distinctions.

The following passage, so often practiced in the first position, should be played in the half-position.



Another passage which I recall as often played in the first position lies more easily under the hand in the second position.



Many passages of this kind are to be played as indicated, with a strong accent on the up-stroke, and a broadening of the tone, together with a retard.



The Concerto, above all, represents a noble work in which the student should strive to produce a tone large enough to be heard against an orchestra. The Concertos of Bach, Spohr, Viotti, Rode, and Beethoven are classic models for the violin student. He should hear them, played as frequently as possible. Unlike some of the modern concertos, those mentioned have three distinct movements, in which the middle movement is slow. The Bach A Minor differs from the Rode 8th and the Mendelssohn E Minor Concerto in that it has no introduction. The Bach Concerto has also no *tutti* in the progress of the work. One reason why the old concertos are so uninteresting to modern audiences is that the introductions and *tutti* are so long that one has to go over and over the same ground when one comes to the solo. In the Concertos of Mozart, Viotti, Spohr, Beethoven and others we find cadenzas, and many soloists glory in these or in their own special cadenzas, for the cadenza offers to the soloist an opportunity to exhibit his skill as an executant and as a composer.

Let us now consider the slow movement of the Bach Concerto. After a short prelude it begins with a beautiful, flowing theme which should be absolutely devoid of affectation and forced emotion. In this work, feeling, while evident, should be subservient to a strong intellectuality. The feeling of the Bach *Andante* movements is not exotic, nor is it tropical. One single losing of one's poise in its conception belittles the work. That is why a student performance of the work is often so harrowing. The true dignity of Bach must be understood from the first. Never does the student need to be more simple, more thoughtful, more chaste in his mood, than in the study of Bach. To me this *Andante* is one of the most beautiful in violin literature. As to the bowing and fingering, I should alter the David edition greatly, and there are some notes which are not true to tradition and therefore must be changed. At no time should the student forget to be reposeful. All string transfers and connecting strokes at the heel and the point of the bow should be perfectly smooth and musicianly. Of course, the model which the teacher sets for the student is of great value in the true conception of the work. After a time, however, it is best for students to hear the interpretations of other artists. The beauty of the last three measures of the *Andante* movement is greatly enhanced by the introduction of slurred bowings throughout.

You will observe that the third movements of many of our violin concertos are in 6-8 or 2-4 time. The last movement is frequently in Rondo form. The Bach work is in 9-8 time, and is very smooth and flowing. Although written *Allegro*, it is much more dignified than many allegro movements; in fact, any undue haste develops in the player a flippancy of style not in keeping with the true spirit of the composition. A perfect command of the forearm stroke is desired. In this movement, as well as in previous ones, David has taken a notion to change notes in the traditional theme. It would be impossible for me to outline the work, stating in what particulars each measure should be played — the bowing and fingering, etc. I would say, however, that the editions mentioned need to be changed somewhat in the hands of an artist, and no pupil should go to any teacher to study so great a work unless he is certain that that teacher's interpretation of the work is authoritative, and his bowing and fingering according to the conception of some strong artist-teacher. Of course, teachers vary in their conception of the bowing and fingering of great works; however, there are certain well-defined likenesses in their views: if one comes to study a work with several artists as I have studied the *Svendsen Romance*, for instance, with

five artists, one finds that certain teachers have hobbies ; after accepting the creeds of several, one may feel disposed to deduce from the study a manner of playing which is intrinsically the expression of one's own individuality.

One point which seems very important to me I wish to mention in connection with the third movement of the Bach : when the student assumes a new position, the fingers of the left hand should fall *at once* into their places, and they should not move out of their places until required. At points of this character the groups should be detached and the bow raised :



I would call attention to the following passage, which requires a free wrist stroke and finger control in taking new positions. The fingers should move quickly into their positions, and the *A* string should not be left exposed. If the wrist stroke seems faulty and the tone unequal, let the pupil practice the *Casorti* bowings for a half-hour daily.

The movement closes with a broad tone and a marked ritard.

NOTE.—In the choice of concertos for pupils the teacher should vary the classics with the modern. The concertos of Wieniawski and Vieuxtemps may follow Bach and Spohr. The 3d concerto by Saint-Saens (revised by Schradieck) is excellent for advanced pupils.

THE BEETHOVEN ROMANCES.

Of all classic *Romances* those of Beethoven undoubtedly stand first in beauty of melody and nobility of treatment. The *Romance in G Major*, Opus 40, has been revised by several modern violin writers, among them Edmund Singer, Vieuxtemps, and Alard. For beauty of conception this work of the greatest classic composer of his time cannot be equalled. When we compare it with the *Romances* of Rubinstein, Ries, Wieniawski, Vieuxtemps, Sinding, Svendsen, Ogarew, and other modern composers, we are at once impressed with its classic beauty, growing upon us as it does from year to year, as we grow more and more to understand the full import of its classic meaning and the beauty of its form.

The *Romance* is often the slow movement of a concerto, and may be considered a short, lyrical form in which it is the composer's intention to show grace, tenderness, and elegance, in contrast to the strong *motif* of

the first movement and the brilliant technical possibilities of the last movement. The *Romances* of Beethoven are of a different type, standing out in their unique simplicity, nobility and beauty, as works not easily to be mistaken for parts of a concerto.

It requires greater skill to write a short poem full of definite meaning and of classic worth than it sometimes requires for larger poems. So it is with the Beethoven *Romances* — they cannot easily be identified with larger forms — they are perfect tone-poems.

Now, what, first, must a student possess when he begins the study of these beautiful works? It goes without saying that he must own an instrument with a soulful tone. He must then have played the Kreutzer double-stopped exercises, and he must be familiar with the demands of legato and staccato bowing. Again, he must be able to understand the classic import of such a work, and he must have studied the slow movements of concertos, and *have heard them well played*. The Beethoven *Romances* might well accompany the study of certain slow movements in the Rode *Caprices*. As to tone and phrasing, the student should be advanced enough to understand both to such an extent as to play the work with very little of the amateur element in it.

Let us consider the *Romance in G*, Opus 40. It begins with a broad, free tone, the transfer to the second position being made with very little perceptible effort, the fingers sliding rather than leaping into place. In double-stopped work the fingers should fall together into their places, and the changing of fingers should not be noticeable. The following passage is fingered thus:



It is a great aid to the student if the accompaniment is played by a sympathetic and well-trained pianist.

The passage following the first *tutti* should be played with a free, broad bowing and a full tone. I would call special attention to the change of fingers in the following measure, in which a perfect legato should not be destroyed by slow changes in fingering:



In order to bring out the ideas of the composer, the student should give to each note of the double-stops its full value. It is not necessary to move the second finger at this point:



The pupil should play the *Romance* enough with piano to give to each note, or group of notes, the proper time values. There should always be a slight ritard at the close of each cadence.

At the opening of the second position passage, I would substitute the first position in the first four notes. The following staccato run should fall at the point of the bow:



In the measure in which the original theme again occurs, a robust and noble tone is usually sought by representative artists. The student should not begin each new theme with a light tone, as marked in the Peters edition. The conception of each solo double-stopped theme should be according to noble, classical models. I would suggest that students memorize each *tutti*, that is, the orchestral part, for it may be of great benefit to one when one plays the *Romance* with an orchestra.

I should change the bowing at this point:



The last note of the first group should be played as an eighth note. Students should strive to produce the brilliant crescendo passage with increasing length of bow, as the theme advances. All groups of this kind should be played thus:



I suggest certain important changes in fingering and bowing:



The passage marked *sempre staccato* should be played with short, detached strokes in the middle of the bow. No notes should be slurred in the staccato measures. All *sforzandos* should be sharply defined. I should use single bowings until we reach the measure preceding the *legato* theme at *D*. The chromatic passage immediately preceding this should be clear and even, the $G\sharp$ and $E\flat$ being played with the fourth finger. The following arpeggios begin with a down-bow:



In the next measure pass to the seventh position on the second beat of the measure, returning to the fifth position to play $D\sharp$ with the second finger. In the last solo the half-notes (*D*) should be slurred.

At *Meno mosso* the player may show great delicacy of taste.

In the following group begin with down-bow, and remain in third position. The last chords should be played with a firm, broad tone, and with the down-bow.

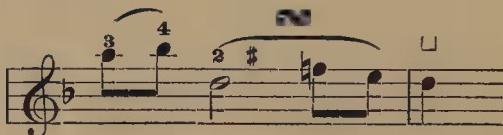
THE ROMANCE IN F, OPUS 50.

This *Romance*, perhaps more familiar to the public and to students than the one in G Major, has been revised by Singer, Rauch, Alard, Wilhelmj, Joachim, and Vieuxtemps. The student should learn that the careful fingering of the teacher is a great aid to the correct presentation of the work. The *Romance* begins in the first position, passing to the third, and remaining there in the second measure (on the A string), descending to first position again at note *C*. Play *G* in the fourth measure on the A string. I should play the following notes on the A string:



All crescendo passages should be carefully practiced, for tone-shading is one of the most important considerations in this whole work. Begin the half-note ($A\sharp$) with the up-bow, thus giving a special value to the note *G* in the succeeding run. Observe the same rule in the next passage, beginning at the note *G* (open G string).

Play this passage thus:



The $\frac{3}{2}$ d notes (legato) should be played with a smooth, running stroke at the point of the bow, or near it. I prefer to play the last six notes of this measure in one bow (legato). The next measure may begin with two notes on a bow, then six on one bow (staccato), the rest of the notes in the measure being played similarly. The student will find that if he plays up and down his A string his work is more fluent. In the last two groups of $\frac{3}{2}$ d notes, observe that the first ends with G \sharp , and this is changed to G \sharp in the last group. Close the passage in the second and first positions.



The next solo begins with an up-stroke and a slightly running legato with divided notes. This skipping stroke is not difficult if practiced with proper control of first and fourth fingers. The figure ends with the fourth finger on the A string. The theme begins again with up-bow and a definite staccato. The triplets should be played with a swift, running stroke of the forearm. When it is possible, all long notes and slurred passages should be played with a broad tone and a commanding bowing.

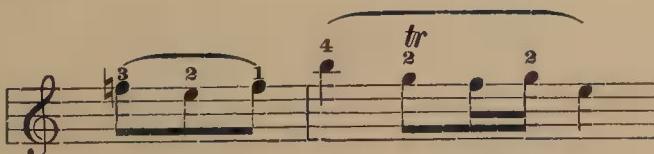
Now we begin with a strong attack at this point of the theme following the *tutti*:



Staccato passages in triplets are to be played brilliantly, at the middle of the bow. Play the G \flat in the fifth position. The staccato must not be too short or trivial — it also broadens point by point.

The succeeding legato notes should be played with a whole bow, and very smoothly. The last four groups of $\frac{3}{2}$ d notes should be played on the A string. This continues during the first two measures at *E*, which passage is to be played in the fourth position.

Play the group of notes in the next measure on the A string:



Observe the broadening out of the staccato passage at F. Notes beginning thus are to be played with a free stroke of the forearm.



The next measure begins with the fifth position, the first two notes of each group of six notes being slurred. The last two measures are to be played fluently, and with an even tone. After passing from the third to the fifth position, one should remain there until one changes into the seventh position, when one goes to the ninth, closing with the seventh. I have always felt that this *Romance* is much more difficult of execution than the preceding one. It is, however, quite as beautiful and fully as noble as the other. How fortunate we are to have two such treasures from the storehouse of a *Master of Music*!

THE BALLADE AND POLONAISE, OPUS 38, VIEUXTEMPS.

Vieuxtemps was one of the few modern violinists who enjoyed great distinction as a concert soloist and at the same time wrote very beautiful compositions. He is to be mentioned in the same list as Wieniawski, Wilhelmj, Sauret, and a few other virtuosos. When de Beriot heard Vieuxtemps he was at once impressed with his skill as an executant and his possibilities as a virtuoso. He at once supervised his education, and the boy became his best pupil. It meant much to the future of violin art that so great an artist as Vieuxtemps should inherit the grace, elegance, and beauty of the school of de Beriot. While he easily surpassed de Beriot in his works, he always felt for his master a sense of great obligation for the knowledge of violin-bowing, as exemplified by the French School.

Vieuxtemps was born in 1820 at Verviers in Belgium. His first lessons were received from his father. His next teacher was Lecloux, and at eight years of age he became the pupil of de Beriot.

In 1830 both Vieuxtemps and de Beriot sought Holland, owing to internal disorders in the government of France. In 1833 Vieuxtemps began his first noted concert career. After that he studied composition with Sechter in Vienna and Reicha in Paris. In 1844 he made a tour of America; and in 1846, after long wanderings, he settled down in Russia as chamber musician to the czar. After six years he again came to America, but his success was not great, owing perhaps to our then inartistic musical life. In 1871 he became a professor of the violin at

the Conservatory at Brussels, de Beriot having retired. Ill-health soon compelled him to resign this position. He died in Algiers in 1881.

The compositions of Vieuxtemps include *Concertos* in *D minor* and *A minor*; he also wrote a *Fantasie* with orchestra, two *Slavonic Fantasies*, an *Introduction and Rondo*, a *Homage to Paganini*, a violin *Sonata*, a *Duo Concertante*, and a *Suite* and cadenza to Beethoven's *Concerto*.

There is a *Reverie*, *Op. 22, No. 3*; an *Elegy*, *Op. 30*; a *Romance No. 1*, *Op. 40*—which are all interesting works. The *Ballade and Polonaise* is well known to students, and it is brilliant and fascinating.

Let us consider the *Ballade*. The word *Ballade* is derived from the word *ballo*, which in Italy means a dance. In the twelfth century the *ballata* was a lyric song frequently sung with the dance. The popular songs of England and Scotland are ballads connected with some myth or legend. Early English literature is rich in ballads, the number from the reign of Henry VIII. reaching ten thousand or more. The popular ballad of the people has only one melody which is repeated several times. Vieuxtemps has preserved the ballad form in his theme, which, though beautiful, repeats itself. The composition opens very smoothly and gracefully. It should be played simply, without affectation or exaggeration or phrasing. Simple, flowing and beautiful, it has one or two very strong figures, and these require a little dramatic color as well as strong accentuation. The tone-color must be very marked if one is to give to a figure special beauty in a work which, of necessity, demands repetition of the melody. Long, smooth bowing is required.

The Allegro movement opens with certain runs which are sometimes omitted by the concert player. I think that they should be taught, even if one's students do not *play* them.

The tempo *di polacca* opens with the rhythm of the Spanish bolero and its Polish sister, the polonaise. Throughout the opening solo of the polacca the student plays with a strong tempo rubato. This can only be learned by hearing artists play the work. Staccato notes should fall sharply and brilliantly at the point and heel of the bow. There are several mistakes in the traditional theme in modern revisions of the work. In the Peters' edition at F the pupil should play in the half-position at first, passing to first, second, and third positions. The passage marked *con forza* should be played well toward the point of the bow, and should be executed in the third, fifth, and eighth positions. The groups of 32d notes in twos should be played near the point of the bow. In all brilliant legato and staccato runs the pupil should learn to economize the bow and to play largely in the upper half until he is sure of his bow control.

The Polonaise and Mazurka are Polish dances, the one elegant and graceful, the other always idealized by composers — a strongly rhythmical peasant dance. The polonaise expresses the national spirit and character of the Poles. It is stately, chivalrous and graceful. It is the court dance of that refined and strongly musical race. While the dance itself is usually somewhat formal, because restricted by court etiquette, it is not played with the same spirit in modern violin and piano works. It is not only idealized in treatment, but its whole character is subject to change in the hands of the temperamental artist. I speak of these things because students must learn to feel the spirit of the work and to give the *tempo rubato* idea to certain passages.

After the *tutti* following *G* (Peters' edition), there opens a beautiful theme which is played delicately near the point of the bow. The 32d notes should be played with hammered bowing.



At *H* we enter a beautiful double-stopped theme which should be played with smoothness and elegance. At *I* the bright theme at the point of the bow comes in again. At *K* the pupil should not play too near the heel of the bow to prevent a smooth tone and freedom of the forearm.

Students always fail at *L* because they have not the command of double-stopped work. They should remember that it requires long experience and thorough drill in the Kreutzer double-stopped études to obtain skill in such passages. The teacher should note whether the pupil moves both fingers together. The fingers should also fall at once into their places. I would execute the strong bolero *motif* on the G string at the heel of the bow. The staccato run at *M* should be pearly and clear, and it should fall largely near the point of the bow.

Let us now consider the chromatic run at *O*. This should be played very accurately and clearly. If pupils stumble in it I like to review a little in the Schradieck works. The arpeggios at *O* are to be played with perfect suppleness of the wrist, the first and fourth fingers moving simultaneously from position to position. The upper part of the bow is used. I have before stated that in playing tenths the hand should be relaxed and the first finger should lie down on the string in order that the fourth may reach its position.

The chords immediately preceding the double-stopped notes should be played with strong accentuation at the heel of the bow. I urge my pupils to *sing* the double-stop measures to themselves. These are not difficult, if the fingers move together, and the positions are easily obtained.

The *Largamente* movement is very beautiful and, if played with a singing tone and much expression, it bears a very important relation to the other parts of the work.

Vieuxtemps indulges in the modern moods and vagaries of key and tempo at this point. This gives a peculiar charm to his composition. The 3rd notes, 3-4 time, should be played in the lower half of the bow. The octaves are played above the middle and very brilliantly. I usually pass from *S* to *W* (there is so much repetition), and I close brilliantly without further "cuts." The legato work at the close is in the upper half of the bow.

THE SCHOOL OF JOACHIM.

Poets have called Spain the "Land of Wine and Song." With much more propriety may one speak of Hungary in this manner. The wild Magyar element not only enters into the very life of Hungarian music, but the *Zigeuner* finds his way into the heart and life of the world. He is almost a wizard. If hypnotic, his influence is one of the most salutary in existence. We cannot speak without examples, and they are illustrious ones, of the most pronounced individuality. The most noted of these are Eduard Remenyi, Franz Liszt and Count Zichy; and next to Liszt stands Joseph Joachim, whose name to-day stands for the highest in classic violin art.

On the 28th of June, 1831, Joseph Joachim was born at Kitsee, a little village near Pressburg, in Austria. Austro-Hungary seems especially conducive to violin virtuosity; the very air teemed with inspiration; and the emulation which virtuosity engenders was, no doubt, the cause of the illustrious record of such men as Hauser, Remenyi, Ernst, Auer, Singer and Hubay, although Auer may be more properly called a Russian-Hungarian.

Joachim, or "Pepi" as the children called him, was the youngest of seven children. His father was a man of good business capacity, strong judgment and real musical taste. The mother was a true-hearted, sympathetic, ideal *haus-frau*. The little Joseph was a *wunder-kind* in truth, like Mozart, Weber, Mendelssohn, Meyerbeer and others. At five years of age, a "kind friend"—his father—brought home to

the little Joseph a toy violin, purchased at a neighboring fair. With great glee did the young "Pepi" try to produce a beautiful tone on his violin, and so successful was he that in a few short weeks he was playing the melodies which he heard his older sister sing. When the little hand had accustomed itself to the tiny violin, the strings seemed to cry out for joy. From morning until evening the child played, striving to overcome the "squeaking" and the harshness of his tone. At last parents and friends were astonished at the golden tone and the beautiful melodies which sprang from the fingers and the bow of the little Joseph. One night a friend of the family urged upon the father an important step; and the good man, filled with joy that he possessed a little *wunderkind*, consented to send the child to a good teacher. Not long after that the family moved to Buda-Pesth, where the children of the household might have better educational advantages, and little "Pepi" found himself installed as the pupil of Szervaczinski, then *concertmeister* at the Opera. The master was astounded at the child's command of technic, at the beauty of his intonation, and the strength and purity of his tone. He knew that he was intrusted with the musical training of a genius, but he was a kind man and a wise teacher. He did not push the little fellow; he only insisted on rigid practice which should not interfere with the regular schooling of the child. The master did not believe in a one-sided education, nor in letting genius go its own erratic way. He treated the little Joseph like a normal child of average ability, and so Joseph was neither spoiled by his teacher nor by his sensible parents.

On the 17th of March, 1839, Joseph Joachim made his formal début in Buda-Pesth, as a virtuoso and *wunderkind*. His success was heralded throughout Austria and Hungary. He was called the "Mozart of the Violin." On the 17th of March, 1889, the *geigekönig* celebrated the *fiftieth* anniversary of his first concert appearance in Berlin, and the greatest artists and teachers of all Germany came to do him reverence. I remember that his own Hungarian concerto was played at that time by Petri, Kruse, and one other pupil, whose name I have forgotten. Then some one recalled a prophecy uttered by a great musical critic in 1839. I will translate it for you:

"We call the attention of the public to the remarkable musical talent of one living among us—the seven-year-old violinist, Joseph Joachim, pupil of Szervaczinski. This talented boy must ere long make a great mark in the musical world, and it is a pleasure to us to call attention to his gifts. We shall soon have the pleasure of hearing the little virtuoso

publicly. Last Sunday this *wunderkind* filled all the audience of the Casino in this place (Buda-Pesth) with admiration."

The difficult double concerto by Eck was Joachim's début piece. I must pause here in my biography to say that Professor Joachim always speaks with the greatest warmth of Szervaczinski's work. The good teacher was a warm friend of the Joachim family, and it is said that he taught the young Joachim many a lesson outside of music. I remember one, and it is too humorous to keep from repeating. "Pepi" was a great coward, and his good teacher feared that this weakness might develop into unmanliness, so one day, when the little fellow was taking his lesson, the teacher said to him, "I wish you to go to my room and get this piece of music"—naming the music. The boy trembled. He knew that he had to go through a long, dark hall. He dared not go. The good teacher, pretending to be very angry, dismissed the boy with the remark that he would not have for a pupil a boy who was such a coward. Poor little "Pepi" went home very sad. Never again to have his beloved violin lessons! Ah, that was cruel indeed! He bore his ignominious disgrace for a week; then with a brave face he called at his teacher's house, boldly declared that he would walk through a dozen dark halls, and was reinstated in his master's good graces. We are told that the great Joachim never showed the least trace of cowardice again. I believe it.

The time came when it seemed best for the little Joseph to leave his teacher with the unpronounceable name. It is a hard thing to break away from one's first teacher—the one who has been faithful, and who has been both a *friend* and *teacher*. The friends of the Joachim family urged the father to send the little boy to Böhm, at the Vienna Conservatory. The good Szervaczinski, far from opposing this measure, urged it upon the father. Böhm was then one of the greatest teachers of the violin world. The most famous virtuosi of the day had been his pupils. He was the greatest exponent of the schools of Rode and Viotti, was very powerful in his influence, and still a wonderful executant. So to Vienna went Joachim to win the friendship and esteem of Hellmesberger, then one of Böhm's best pupils, and a teacher in the Conservatory, and to obtain in an incredibly short time the earnest regard of both *meister* Böhm and his excellent wife. His relations with the eccentric and high-strung teacher ended in an almost paternal regard on the part of Böhm, who imparted to his young and enthusiastic protégé the sound principles of Viotti and Rode, and held up to him the renowned skill of his pupils Leopold Auer, Ernst, Hauser

and others. One of the favorite concertos of Joachim is the 22d Viotti, in A minor, which always carries his mind back to Vienna and to his old master, now fast being forgotten by the violin world.

I could write at great length of those five years of study with Böhm, but I must only refer you to that excellent book, *The Life of Joachim*, by Herr Moser, which has been translated into English, and which enters into details and furnishes you with some very interesting matter relative to Böhm's method and his personality.

At twelve years of age Joseph Joachim was a full-fledged virtuoso. His ambition began to take unto itself wings. To Leipsic he must go. It was *the musical city of Germany*. The influence of Mendelssohn and Schumann was paramount there. It was with a feeling almost akin to sadness that the Hungarian boy turned his back upon his native land, but he never forgot her. True to her traditions, and devoted to her in life as well as in art, long years afterwards the great artist dedicated to her his famous Hungarian *Concerto* (Op. 11) in D minor, which, though it is outwardly inscribed to Johannes Brahms, is so true to Hungarian life and spirit that it seems as if the composer were again among scenes of boyhood, hearing the old *Czardas*. I recall a criticism of the work which just expresses what I would wish to say of it:

"The last movement — *Finale alla Zingara* — speaks volumes! The characteristic Czardas show Joachim to be a true Hungarian. Melodramatic, sentimental, teasing, idyllic, grotesque — it is a series of hurrying, changing pictures. Above all stands good humor, boldness, and animation. Full of temperament to the close, it strikes with great power into D major, and literally dashes into a wild tornado. One has not a moment for reflection. One listens in almost breathless suspense to the end. The voice almost cries out with delight, and he who is not enthused and inspired by the soul-stirring qualities of this work has very little understanding of the rich and varied feeling of a strongly poetic people."

It is said that only geniuses understand each other fully. That may be, and if so, it readily accounts for the warm friendship which almost immediately sprang up between Mendelssohn and the little Hungarian newcomer to Leipsic. We first hear of Joachim's success in concert, on the 14th of May, 1843, in Leipsic, Mendelssohn himself playing with the boy a de Beriot *Rondo*. And that same evening Pauline Viardot-Garcia sang, and Madame Clara Schumann played the Schumann variations for two pianos (for the first time) with Mendelssohn. What a galaxy of artists!

During that concert a fire-alarm was heard. The audience became alarmed, almost panic-stricken as it were, but Joachim and Mendelssohn played on, and by their own calmness saved the people from a panic. The next day the Leipsic papers were full of praises for the young protégé of Mendelssohn, who was "undoubtedly destined to become a great artist."

On the 16th of November, 1843, Joachim appeared in the Leipsic Gewandhaus. He played the *Otello Fantasie* by Ernst. The press was unanimous in his praises. "What a delight it must be," said the *Allgemeine Musikalische Zeitung*, "to instruct so talented a pupil as that!"

In writing to a friend (in 1844), Moritz Hauptmann said of the boy violinist: "Joachim has come from Vienna, and has already gone to London, so little had he to learn here (Leipsic). He came from the good school of Böhm, and is extremely talented. He has recently played at the Gewandhaus the Spohr *Gesangscene*, after having studied it but a few days with David, and he played it in such a manner that Spohr himself would have been overjoyed. The beauty of his tone and intonation should rank him as a star of the first magnitude in violin art."

Another concert in Leipsic gave Joachim great prestige. At that time Bazzini, Ernst, David, and Joachim played the *Concerto* by Maurer, for four violins, and Joachim played so marvellously that Ernst was heard to utter a loud "Bravo!"

Between Mendelssohn and Joachim there was no warmer friendship than that which existed between Robert Schumann and the talented young artist. Later, when Schumann dedicated his *Symphony* in D minor to him, he wrote, with the sincerity and warmth of his nature:

"When the first notes of this *Symphony* were written, Joachim was only a little lad. Since the *Symphony* and the lad have waxed greater, I quietly dedicate it to him.

"SCHUMANN.

"Düsseldorf, the 23d of Dec., 1853."

To-day you may see this old and much-prized letter among Professor Joachim's letters and autographs.

Schumann was of great assistance to Joachim when the latter presented his *Concerto*, Op. 3, and his Overture, *Romeo and Juliet*, to the firm of Breitkopf and Härtel for publication. Much of the correspondence of Schumann and Joachim and Mendelssohn may be read in that excellent book, Moser's *Life of Joachim*. I wish that it were possible for me to dwell upon the life of Joachim in Leipsic, but I must take you with me to London, where in 1844 the thirteen-year-old boy Joachim was intro-

duced to the London public through the influence of Mendelssohn. In a long letter to his friend Klingemann, the good Mendelssohn bespeaks for his protégé the favor and friendship of himself and his London friends, ending thus:

“*Was Du ihm Gutes thust, das thust Du auch mir*

“DEIN FELIX.”

By and by Mendelssohn himself came to London, and he found the young Joachim on the highway to artistic recognition. On the 27th of May, 1844, the boy played the Beethoven *Concerto* with the famous Philharmonic Orchestra, and he became the lion of the London public. I remember to have once asked one of the members of the Joachim Quartette if Professor Joachim really played Bach and Beethoven well at fourteen years of age, and he replied, “*Well!* Why, he played them *perfectly* at fourteen, as well as he plays them now.”

After Joachim’s return from London he began his theoretical studies in earnest, and Moritz Hauptmann became his teacher. In the last years of Joachim’s residence in Leipsic, we hear of him as a teacher at the Conservatory, from which position he was called to become *Concertmeister* at Weimar.

The Weimar of to-day is not the Weimar of the long ago when Liszt worked and moved among its people, and drew to him a clientèle of artists and a coterie of distinguished pupils from all parts of the world. The Weimar of Goethe has passed away, but there is something in the atmosphere of that old town which even to-day seems to thrill one, and to inspire the most careless visitor with the traditions from the sacred past. Joachim, the eighteen-year-old virtuoso, anticipating the friendship of his countryman, Liszt, came to Weimar full of hope and generous enthusiasm. Much has been said of Joachim’s dependence upon Liszt during his life in Weimar, and of his subsequent hostility to the Liszt cult. As far as I know, Joachim, a mere boy still in years, began his life and work in Weimar with high ideals. The traditions of classic art he had derived from Böhm, David, Mendelssohn, Hauptmann and Schumann. The personality of Liszt and his authority as an artist fascinated Joachim. He also felt in a measure the necessity for Liszt’s good will, but he did not sympathize with the spirit and tendency of the Wagner movement, in which Liszt was then somewhat involved. I do not believe that Joachim ever directly fought the Liszt-Wagner movement at Weimar. He could not dissimulate, and I am sure that his strict adherence to thoroughly classical programs did not fail to

convince Liszt that the young Hungarian could not be easily won to accept his innovations and those of Wagner.

It was with great pleasure that Joachim, in 1854, accepted the position of *Concertmeister* and chamber-virtuoso at the court of King George at Hanover. He had felt hampered in Weimar. Now he felt that he was free to introduce into his work in Hanover all the classic element which his loyal and serious nature desired.

At twenty-one years of age Joachim, through the influence of Richard Stern, made his formal début in Berlin, at which time he played the Beethoven *Concerto*, and scored a genuine triumph. Never since the time of Paganini had a young artist so taken the conservative Berlin public by storm, and by higher and more legitimate means than the meteoric Genoan had ever used. Not a flaw could the critics find in the Beethoven *Concerto*—every crescendo was noble, staccato runs were like pearls, double-stops absolutely true, and chromatic runs and octaves flawless. Critics, musicians, the public—all acknowledged the young Hanover *concertmeister* to be the greatest classicist of the hour. He came, saw, and conquered Berlin, and that meant more to him than he knew. Then followed a long tour in Russia, France, Austria, Hungary, Holland, Sweden, and Italy.

In 1866 Professor Joachim came to Berlin and soon after founded his famous string quartette, probably the most distinguished in the world. At this time the artist devoted himself seriously to concert work. Chosen as a professor and afterwards as director of the *Königl. Hochschule für Musik* in 1868, the famous Berlin violin school became the most popular in Germany. Joachim was known as the greatest Bach and Beethoven interpreter in the world. His earnestness, tact, zeal, and sincerity won him a host of friends. With his usual keen discrimination he selected a body of experienced and highly trained teachers. The older men were Bargiel, Rudorff, Adolf Schulze, and Dr. Spitta. Professors Bargiel and Spitta had charge of composition and theory; Härtel, Succo, Franz Schulz and Hans Müller, with Gustav Rossberg, had charge of the department of military music; the departments of voice, Italian and declamation were in charge of Frau Schultzen von Asten, Frau Briederhof and Frl. Bartels; Professor Schulze, the friend and teacher of George Henschel, stood at the head of the voice department; Professors Engel, Otto and Felix Schmidt represented chamber-music; Franz Krolop, Max Stange, and Angelo Pirani taught Kammermusik as it relates to the voice; among the teachers of orchestra music were Joachim, the director of the orchestra, Heinrich de Ahna, Emanuel Wirth, Heinrich Jacobsen, and Johann

Kruse; Robert Hausmann taught the violoncello, Wilhelm Sturm the contra bass, Heinrich Gantenberg the flute, Paul Wieprecht the oboe, Julius Pohl the clarinet, Julius Liebeskind the fagotte, Friedrich Lehmann the horn, and Julius Kosleck the trumpet. I may mention that the Joachim Quartette consisted of Joachim (first violin), de Ahna (second violin), Wirth (viola), and Hausmann (cello). At the death of de Ahna, who was a strong man in the quartet, and a splendid executant, Johann Kruse became second violinist. The younger man worked hard to be worthy of the place of de Ahna, and, at the time of his resignation to establish himself in London, he had won the sincere admiration and respect of his colleagues and of the public.

OTTAKAR SEVCIK.

The pupils of Sevcik, the celebrated Prague teacher, are Suesserman, Ondricek, de Sicard, Serbulow, Kocian, Kubelik, and Arthur Hartman, who may far more justly be termed the gifted pupil of Charles Martin Loeffler of Boston, with whom he studied so many years.

Some of the best known recent pupils are Leonora Jackson and the daughter of Joseph Wieniawski. Marie Hall is a young English girl of great talents, who, after receiving the culture of the German school from Professor Kruse, spent seventeen months with Sevcik. One should not judge a system by the most gifted of its exponents. The rank and file of students are the ones who convince us of the adaptability of a system to the needs of *average* musicians. Kubelik spent seven years with Sevcik. At the time of his entrance to the latter's class the boy had a prodigious technic. *Kubelik was born with a gift for technic*, just as Kipling was born with a gift for story-telling. There is no doubt that Sevcik's method may have finished Kubelik's technic, but any fine teacher in Europe would have found Kubelik the most *adaptable* technician in his class.

Sevcik's system is calculated to develop to the limit of virtuosity the technic of any gifted youth. The very fact that Kubelik at fourteen years of age, after two years of study with Sevcik, actually played in a flawless manner the celebrated *Otello Fantasie* at a Prague concert, convinces one that he is a naturally gifted technician and that Sevcik only "fed the flames" of his peculiar genius.

If average students continue to flock to Prague, as they are doing, we shall soon know whether Sevcik's system makes good teachers and whether it fits all conditions and all gifts.

In looking over the Sevcik Studies, one is at once filled with admira-

tion and respect for the man who has conceived such a complete system of violin technic and bowing. The logical development of the work is remarkable. Sevcik's mastery of details is wonderful in any age. The system which his mind has evolved is the most complete of any work on violin study belonging to the present day, for it covers the whole field of technic and bowing. To the teacher, especially the American, it is far from dry and lifeless, and its scope is fairly appalling in its present shape.

As players play and study in America, the system is in its entirety not practical. Granted that it takes, as a Berlin teacher says, seven years to finish violin study — a statement which a teacher of American pupils of average ability might question — it would be necessary, under the Sevcik plan, to give no small portion of that time to the four great Sevcik books on technic and bowing; which means that in America we must do away with our Kreutzer, with the excellent bowings of Massart, our Fiorillo, our Rode caprices, and some, at least, of the sonatas, concertos, and other solo works from the usual artist's repertoire. I have not yet heard that any teacher in America is using the Sevcik works in their entirety. It is not feasible in our present environment. Pupils of most teachers in this city are, in the main, average earnest boys and girls who go to school and learn from books, and who put their music in as best they can. Few practice more than four hours a day, and more practice two hours.

Again, to practice with profit, the American child needs to be under constant supervision during his Sevcik work. This is not possible save in the family of a band-master, a "Symphony man," or the member of a theatre orchestra. By constant supervision I mean the understanding criticism of a real musician.

What can the average pupil do with the four thousand Sevcik bowings of one exercise if he tries to "go ahead" by himself? Nothing at all. He must be taught, drilled, and tested in the lesson hour, and then what time have we left for other things which parents expect, namely, *the usual violin repertoire?*

American pupils require different treatment from foreign pupils. What suits one does not suit the other. In Europe our teachers serve us our food plain; in America it is spiced. That is why, when we go to Europe after a course of intimate and sympathetic teaching, the severity and seeming brutality of European teachers ruins our nerves and makes us shrink within ourselves for a time, but the true American ends by having his questions answered.

Again, the entire Sevcik system, even in Prague, cannot but be disastrous to the average American. Sevcik exacts seven or eight hours of daily practice from students, and you have only to look upon the gifted Kocian and Kubelik to see how the system has worked in the physique of a genius. As to our success with it from a physical standpoint, I believe that it is wholly out of the question, unless our musical environment has been unusually good, and we have an exceptional technical gift which has been nourished and cultivated from early childhood.

The musicians of Europe admire Sevcik's life work as represented by his books. Such men as Wilhelmj and Joachim would undoubtedly tell you that Sevcik trains executants with masterly skill. They would, however, advise you to study long and seriously in a thoroughly classic musical atmosphere; to study harmony, the piano, ensemble work, and other things pertaining to a broad violin education before going to Prague, and then to take a year or two in Prague after having reached a high point of musicianship, in order to profit by Professor Sevcik's specialty, for that is what he has, and it is nothing less than a gift of bringing out the highest technical possibilities.

Now, Sevcik has a wonderful *grasp of details*, a veritable strategic mind like that of Carnegie, Bismarck, Von Moltke, Grant, and other men who could manage men by the mere waving of the hand or stroke of a pen, and know results instantaneously. Many of our pupils who have wailed over the André edition of the Tartini *Art of Bowing*, and who have been overjoyed at the substitution of the shorter Leonard edition; who stand appalled at the necessity of playing the second and eighth Kreutzer études for two or three months with the useful Massart bowings; who despise Casorti and the three-octave scale with seventy-five bowings,—have only to hear Cesar Thomson play the entire Tartini work with that mastery of technic which makes of him one of the greatest of present day violinists; or, with the utmost concentration, let these students begin Sevcik's Books I. and II. Such pupils will never find fault with their present course of study, after such a test.

In America we are obliged to teach average pupils with the kindergarten plan of *entertaining them*. We have to make things interesting, at the same time trying to keep up a definite standard.

Our musical standards cannot be as sharply defined here as they are in Europe, because we must consider environment, adaptability, and temperament. We are a nervous and high-strung race. Our pupils cannot bear musical overdosing. The American, at his best, has to labor at a disadvantage over his European brother who comes here and

plays Bach, Beethoven, Grieg, and Saint-Saens. The European plays his *national* musical works. We have no musical tradition. Our repertoire is a second-hand one. Violinists in America have to make work varied and as sound as American conditions will admit. We have to present definite objects of thought instead of wearying details, just as the school-teacher draws out of her bag some morning the "speaking likeness" of a beautiful cat before she writes the word on the blackboard and adds one or more words to the vocabulary of her pupils who are, if possible, to receive their English education sugar-coated.

Some teacher may wish to know what parts of the Sevcik books are most practical for students. I would suggest that those pupils who are studying Kreutzer and Fiorillo practice the exercises in Book I. (Part II. and Part III.) simultaneously; that is to say, keep both parts up each day. I see no harm, and I am sure there is considerable advantage, in this work, especially to those who have a professional career in view. Book I. is by far the best and most practical for the American. One may give the first part to children who will devote fifteen minutes a day to left-hand technic. Frequent repetition aids in intonation, evenness of tone, and the systematic development of the left hand.

Advanced pupils may practice Part II. and Part III. of this book an hour a day. Observe the excellent exercise for the transfer of the bow from string to string. Avoid the vibrato from the start until pitch and tone are well established. Nos. 14, 15, and 16 are very good for transferring from one string to another.

Observe No. 17. This exercise begins with the major triad, and we teach the pupil to place all the fingers at once in position for the chords. The fingers lie naturally on the strings, and when a new chord is given, the hand falls readily into its position for chords or arpeggios. These exercises give one an enormous command of rapid arpeggio work, as you follow them through the book, for they train the pupil to place his fingers almost intuitively in the exact places for changing arpeggios. The pupil learns to look ahead and measure distances, positions, and resulting chords and arpeggios at a glance. One can see in the surprising facility with which Kubelik, in the difficult Bruch and other concertos, places his fingers at once in the higher positions and dashes off enormous chords and arpeggios of great difficulty, the evidence of the superior value of his studies with Sevcik and his acceptance of Sevcik's rules.

If one were to play these exercises of Book I. at an increased tempo daily for one hour, most of us would be fairly amazed at our command

of technic in position work. The fact that the shifting hand moves at once and the fingers fall in unison, evenly and firmly, is in itself an argument toward the conquering of great violin difficulties. As an argument for *ear-training*, one cannot recommend the Sevcik plan too highly. (Examine Nos. 12-14-16, Book I.) Part III. of Book I. is especially useful for those who are striving to develop quickness in scale work on one string. If practiced with Part II. an hour a day the student of Kreutzer and Fiorillo will soon become aware of his tremendous strides in difficult position work and arpeggios.

The scales in three octaves offer nothing remarkably new. Schraderieck's *scales* are fully as interesting and profitable, but his arpeggios do not train the student to such technical proficiency as the Sevcik plan. Nothing equals Sevcik's arpeggios, in their practicability, in present day violin methods.

Any book on technic must be (for Americans) "sandwiched" in with pleasurable work. One need not lower standards to obtain work from pupils, but we are not "grinders," and we are not, as a rule, "*wunderkinder*."

One cannot help admiring the honest, hard-working man in Prague, who lives quietly with his paralytic mother, and almost never takes a vacation. His mental grasp of details is marvellous, and what he has given us from his life study and experience is destined to live. He is the teacher of all teachers, to whom one would wish to send a pupil after years of thorough study in a classic school of violin-playing.

Several teachers say with regard to the Preparatory book of Sevcik: "The book is impractical for Americans, and our serious argument against its use is the fact that Sevcik begins with all the four strings at once. Drill work on the A and D strings is the safest and most practical method in the beginning. The work is thorough, but too detailed for us."

Again, well-known teachers say about the book of studies preparatory to the trill, "It is too long-drawn-out and impractical for us."

As to Books I. and II. they are universally adopted by these teachers, and the four thousand bowings are used with advanced pupils, or with those who are preparing for professional life.

THE STUDY OF SEVCIK'S WORKS.

Let us first consider the first part of Opus I. These exercises may be given to students of the first grade. The teacher should at once call attention to position of left hand and fingers, *i. e.*, the fingers should be

well arched, and not spread apart. The fourth finger should fall with the third, and, after striking its tone, it should immediately draw itself back to its position in line with the other fingers. Some pupils straighten the fourth finger, and then raise it without bending it. This position is very detrimental to the formation of a fluent technic. Perfect relaxation of the lower joint of the fourth finger adds greatly to the strength and quickness of that finger in legato work. Take the first exercise :



Place the fingers firmly on the strings, and do not raise them too high as they leave the strings. Keep the fingers arched and close together. Play slowly and evenly the exercise, dividing the bow with care. The first grade pupil should play this exercise and those which follow while studying the A string. Let the pupil produce a full, even tone. These exercises are not to be played with a view to training of the left hand alone. They should be used to develop a fluent and beautiful tone, as strong in one part of the bow as in another. They have to do with tone cultivation though not with tone shading.

Let us observe the position of the right hand during the performance of the exercises. There should be no rigidity of muscles. The wrist should never be elevated so high as to be above the knuckles. At the start, the thumb joint should be laid close to the bridge and the wrist turned in toward the player. The fingers should be placed close together on the bow-stick, with the knuckles parallel to the stick, and the fourth finger on the stick. If the latter is too short to remain on the stick, it is very easy to put the third and second fingers a little further over the stick, thus enabling the fourth finger to lie easily. Young students cannot balance the bow-stick well unless they are careful of the use of the fourth finger. Experienced players may remove the fourth finger at will, but young players should keep it on the bow-stick until they learn bow control.

Now these first exercises of the Sevcik work may be very profitably played by advanced pupils who are "going over" the technic of the left hand to give it strength and agility.

In the case of advanced pupils, I should adopt the following method of playing the exercises :



Every group should be played evenly, clearly, and with tone. The student should economize his bow in this work. This is absolutely necessary if one wishes to command long passages in legato work.

The following exercise requires particular care:



The teacher should not permit the pupil to leave the exercise until he understands what perfect relaxation of the fourth finger means. Attention should be called to the fact that the second finger should not leave its place while the third and fourth are playing.

After playing page II., until the fingers fall evenly and the fourth finger is under control, you will observe that the pupil is directed to perform the same exercise on the D, G, and E strings. With advanced pupils I seldom do this. It may be a good plan to give beginners this drill work. However, I think it depends a great deal on natural cleverness of the violin hand.

In the second exercise, you will observe that Sevcik begins with the D string. The child should play four notes on a bow slowly and evenly. The advanced pupil will play sixteen on a bow. I have observed that those students who practice these exercises



faithfully from twenty minutes to an hour daily are greatly benefited. I can see from day to day that the fingers of the left hand become stronger and stronger, and tonal quality becomes more even. Each finger is trained systematically, and that is the great aim of Sevcik's system. Teachers have asked me if I would teach the exercises of the first part of Book I., requiring that pupils play them on all strings. I answer, that it is as absurd to do that as to formulate cut and dried theories; violin hands vary, hence different pupils require a different treatment. Advanced pupils will go through this work rapidly, especially if they have a clever hand.

I would advise young teachers to give to each pupil a list of "Sevcik Rules," as follows:

Play slowly, firmly, evenly, with good tone, curved fingers, free hand.
Divide the bow into four equal parts.

Play with a full, even tone.

Let the fingers fall with force.

Do not raise the fingers too high.

Do not raise the fingers from the strings until they need to be raised.

Keep the fingers arched, and allow the fourth finger to move jointly with the third.

Always keep the fourth finger drooped, ready for use, but do not allow it to extend straight forward, or, on the other hand, under the violin.

Call the attention of the child to the hammers of the piano, and make the fourth finger fall with similar precision.

If the fourth finger is rigid, the whole side of the hand will feel the tension of the muscles.

There can be no development of the left hand without absolute freedom of the muscles.

After the fourth finger has fallen it should be drawn back to its place on a plane with the third, so as to allow the joint at its base to fit into place readily. I am disposed to think that half the faults of technical work on the violin are due to the improper control of the fourth finger. Misdirected study in early years causes a sort of lesion at the base of the fourth finger, and the joint remains forever stiff, thus causing lack of evenness in scale runs, lack of precision in chords and arpeggios, and many faults in octaves, sixths, and tenths. The fourth finger should always be drawn back to its normal hanging position after use.

Another suggestion to students who are giving some attention to the Sevcik works: Small hands should come closer to the violin at the outer edge of the palm, but the wrist should neither be inclined too far in, nor should it be thrown out so far as to cripple the use of the fourth finger.

One has to be very careful in the training of small hands, for the pupil is inclined to stiffen his hand and fingers in stretching to the fourth finger position. Many pupils come to me with the remark that their teachers told them that their hands were so small that it was a disadvantage in violin training. A well-trained small hand is a blessing. The fingers are, as a rule, stronger than the fingers of a long, slender hand, and they fall into place more readily, on the whole, than the very long fingers, which invariably fall sharp.

A wide hand is a disadvantage, too, for its fingers invariably fall sharp. When I shook hands with Kubelik I at once observed that he had an exceptional violin hand. His fingers are strong and supple, not exceptionally long, and very flexible. His hand fits his violin. You

may say that he is a gifted young man with a great technic which Sevcik taught him, but I have a different opinion. The Sevcik system developed his enormous possibilities of technic, but his hand was predisposed technically, and clever beyond the average.

SEVCIK AND JOACHIM.

Undoubtedly Ottakar Sevcik and Joseph Joachim are to-day the two greatest violin teachers in Europe. Radically different as they are, one cannot help admiring the sincerity, simplicity of character, and greatness of each. While Joachim has composed no student works of value to the *average* pupil, Sevcik has evolved a system which is destined to meet a great need in the profession. I do not hesitate to say that seven years of the Sevcik plan will work wonders with an ambitious American. No teacher who wishes to keep pace with the times can afford to neglect the best points of the Sevcik plan, so distinctly modern and so necessary to violin development.

There are teachers who say that the Sevcik works are not inspiring. That they are valuable in the acquiring of a technic, they do not doubt. The works of Sevcik are especially valuable in the hands of a trained teacher. They cannot be studied by the average student, without the teacher's aid. While some may say that Sevcik is the greatest pedagogue in Europe, there are others, and among them those who have been under the direct influence of teachers of the Berlin Hochschule, who know that there is a certain value to be placed upon the classic traditions of Joachim and his school. The pupils who come out of the Hochschule are *musicians*, while the pupils from the Sevcik school are mainly *performers*.

This is a day of specialties. May not Sevcik have a specialty, and may not that specialty be the developing of the possibilities of technic to their utmost capacity?

The Prague teacher, unlike Joachim, is not a soloist. He does not even play in quartet. He teaches, and he teaches well. He understands the value of hard work, too, and he is an exacting taskmaster. Possessed of a kindly disposition, this quiet, unostentatious man works faithfully and well to expound the principles of a system which develops the highest possibilities of violin technic. Every moment of his life is full of definite purpose. Every possible advantage he gives to his pupils to learn his system. In his class are many pupils of famous teachers, and among them pupils of Wilhelmj, Joachim, and

other great teachers. Sevcik's ideas are not for amateurs. He wishes pupils *ripe* for his class. To pupils of distinguished teachers he shows great courtesy.

When Joseph Joachim passes away he will leave a host of followers and disciples. Berlin may not then remain the center of violin art, but the memory of Joachim and his ideals will remain there forever. If fulness of knowledge were vested in one man, and nothing were to be learned from another, Providence would be adjusting things in a rather partial manner.

Time will give to Professor Sevcik an opportunity to prove that he can produce good teachers as well as virtuosos. He has a great teaching gift. Joseph Joachim represents a school which aims to give to average pupils, as well as to virtuosos, a preparation for future usefulness as soloists, conductors, quartet players, and teachers. He represents the highest in classic violin art. Radically different as Sevcik and Joachim are, they represent two great forces in present day violin art, and I do not hesitate to declare again that they are *the two greatest violin teachers in Europe.*

THE RELATION OF THE ARTIST TO ART AND TO THE NATION.

From the very earliest times civilized nations have looked upon Art as ennobling and as destined to play an important part in national life.

Music, painting, sculpture, and the higher forms of discourse have been great factors in the education of man, but rhythm preceded music. No nation has ever been without some form of rhythm, as expressed by rude instruments or by the human voice. Rhythm was succeeded by melody, and melody by harmony. The Creator of the universe, in His infinite love, put it into the hearts and minds of men to investigate. The major and minor scales and the general rules of harmony were a necessity. Man discovered the necessity, and his mind evolved certain principles and rules by which great musicians have worked.

The true artist has in him a divine principle, a far-seeing power of interpreting and mastering the difficulties of the highest forms of music, and a soul into which God has seen fit to shed more light than that which falls to the lot of ordinary men. He has, indeed, a lofty mission to fulfill, and, if he is a believer in the parable of the talents, he makes it the great purpose of his life to return to his Maker his talent increased a hundred-fold by hard study and investigation.

We hear much about "Art for Art's sake." It seems to many a dream which belongs to a Utopian Age. It is possible for the dream to materialize, and even in America, the "Dollarland," as the Germans call it. When all men strive to live above the idea of art as a bread-winner—thus placing it upon a mercenary plane—we shall have a true art standard.

Why do our artists flock to cities? The South needs more fine teachers of music. Why does she not obtain them? First, because we fear an enervating climate in its influence upon our health; second, because most of us who are established in or near large Northern cities feel a natural disinclination to go where we will hear little fine music; third, because we have a mistaken idea that only those teachers who are young and inexperienced, and who need to pay off debts of recent study, or those who have been unsuccessful teachers, or "second-rate professionals" in Northern cities, wend their disappointed way to Southern Colleges, Conservatories, and boarding-schools.

Where would humanitarianism be if some fine teachers did not locate in the South and West in places not overcrowded with musicians? There are many *artists* out of New York and Boston!

The ideal artist never puts a noble art to ignoble purposes. He never lowers his standards for any class or community of people. If he is a true artist he is philanthropic and large-hearted, and he will try to locate where people need him. He will never be guilty of mere seeking for effect, unscrupulous advertising, or belittling toadyism. Even as art itself is genuine he will try to be true.

Serious artists are sometimes not as popular as men of less culture. At the beginning of the year some artists have comparatively small classes. There are reasons for this: some artists have very high prices for lessons—prices beyond the reach of *average* pupils. Others devote themselves to a particular kind of work for which there is a limited demand. Now I am not finding fault with the high-priced teacher. Doubtless he deserves what he receives, but he must often be satisfied with a smaller class than the "middle teacher" who has a fair price for lessons.

There is another strong reason why some artists have so few pupils at the beginning of the year: people return later and later from the sea-shore and mountains. Every year city people are spending more months at resorts or at country homes. The artist's mission is to do with all his might in six months of teaching what he would really like to disperse over ten months of time. The season of the concert artist is short. We need more exponents of such work. Too many artists are teaching too

heavily to do concert work. We are sadly in need of mature work in our concerts and lecture-recitals. We are not satisfied with young artists of the prodigy type alone. We want men and women who have investigated, taught, studied in the best schools, and who have lived a long life devoted to music.

When I was a student in Berlin I remember that Lilli Lehmann, Sarasate, Joachim, Frau Joachim, and Sophie Mentor were able to draw crowded houses, as they had done for many years. There is in Germany a great reverence for artistic gifts and for mature musicianship. Frau Joachim had only a shred of her beautiful voice left, but it was worth much to hear her exquisite interpretation of German songs.

Now let us look the matter squarely in the face. Artists themselves are the ones to train the American people to reverence greatness in art. Artists must then support concerts of fine artists. A large number of our audiences at concerts and Symphony Orchestra performances are not, strictly speaking, musicians. Music is to elevate "society," and "society" can afford to pay for the best artists at concerts.

Now let us look at the mission of the American artist. He has been well trained in the best schools, or with the best private teachers in America. He has gone abroad (not too early) for supplementary work. Foreign life has not unmanned him. After a few years of residence abroad he returns to us with lofty ideals, loyal allegiance to his native land, and a heart full of zeal to help his countrymen to a higher plane of thought and feeling through art as he feels it. He may not win immediate recognition. That takes time. If Monsieur Paderewski offers him a few thousand dollars in order that he may rest from teaching and give himself entirely to composition, — he says, "No, I am an American. We are accustomed to making our own way in the world. I am very grateful, but I cannot accept such a gift. I am afraid, too, that what I should write could not meet your expectations."

If artists did not differ as to methods of teaching and minute points of interpretation and touch, there would not be much progress in this world. The artist must be generous. One of our best artists said to a pupil recently, "I play this passage thus. I understand that some one else plays it differently. I like my way; you may do as you choose. You will some day have to think for yourself. If you are earnest, you will strive to get at the root of things. I do. I never stop investigating. I don't try to build my house by tearing down the house of another; *he* may also have a right to speak."

The mission of the artist is to investigate. If great artists can be gen-

erous, lesser lights in America will never grow, nor can they give their best service to their country, by seeing through a glass darkly — the glass behind which stands their own little *method*.

Art is closely related to religion. By religion I do not mean mere creed, rite, or dogma. I refer to love to God, reverence toward His creatures, and love and helpfulness toward fellow-beings.

Schumann said that an artist's life should conform to his works. We believe this; but the artist, because he does not always conform to his highest instincts, excuses himself, saying that there are moments of exaltation in the lives of the worst of men, and that the world will catch a spark of divinity in *him*, and pardon *his* shortcomings. This will not do. The world is not generous enough to excuse even the greatest. She is ever trying to unearth some grim spectre which, naked and ugly, shall eventually be cast in the very face of the artist who has succeeded in his profession, not through his higher self alone, but through the repulsion which naturally follows departure from high ideals. The man who has once sunk below his ideal will carry the record of his errors to the end of life. The scars will stand out ugly and repellent. The iron will sink deeply into his soul — that citadel of his highest artistic longings and aspirations.

I believe in the exaltation of soul through art. I believe in the inspiration of one beautiful soul in a community of non-musical people. I believe in the purification of society through art and religion. I believe in the touching power of art to heal mental, moral, and physical ills. I believe in the strength and beauty of art as I believe in the divine spark that changes the course of human lives. The artist is to ennoble art. If he does not live up to his ideal, I still believe in that divine spark which is within him!

The standards of American art-life are rapidly advancing. There are to-day in our beautiful land men — Americans by birth and sympathy — who are uniting a great purpose with talent, industry, and poise of character. They are not impatient. They work quietly and surely, knowing that it takes time to work out principles and make radical changes. You not only *will hear* of them, but you *have heard* of them. They understand American tendencies and needs. They are working toward a distinctly American school of music. Their teaching is practical, thorough, modern. They reverence the classics, but they are moving on with the modern theories which they and others have evolved from thorough study in the best schools at home and abroad. For my part, I like their freshness and buoyancy, their genuineness, and their

desire not to pattern after people who lived long ago,—too long to wholly control the present art-forms.

The mission of the artist is to adorn his profession and to exalt art. Eugene Gruenberg says, "The artist does not fall ready-made from heaven; he is the product of long, hard, and conscientious study, not only of his own particular instrument, but of all those branches necessary to a thorough musical education."

"Would you know how a nation is governed?" asked Confucius, "then you must look to its music." That was long ago. Are *we* growing great musically?

American art ideals are allied to the highest citizenship, and citizenship will one day despise all types of music which make life frivolous. By this I do not refer to healthy and vigorous, yet light, forms of music. All music cannot be *great*, but all music should be *good*. As for the higher forms, utilitarianism should not outweigh idealism. Happy is the man whose *star* is far beyond his reach!

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